

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 19, 2003

Recording Studios Squeezed As Labels Tighten Budgets

BY CHRISTOPHER WALSH

NEW YORK—Mirroring the music industry at large, the commercial audio-recording business is facing multiple pressures. While home or personal studios steadily advance in quality and lure more sessions from commercial facilities, the latter now face greater adversity. The major labels they have long served are simply making fewer records. Moreover, the budgets for recording projects tend to be smaller than in the past.

The dramatic advance of digital technology has enabled a flood of digital-audio-workstation (DAW) products—all with features rivaling equipment that a few years ago was the sole domain of the professional studio—at ever-falling



costs. As a computer-savvy generation reaches adulthood, musician and engineer are sometimes one and the same. More significantly, most professional producers and

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Clear Channel's Impact: Unclear Rivals Debate Role Of Touring/Radio Giant In Shaping Concert Landscape

BY RAY WADDELL

NASHVILLE—Whether Clear Channel Entertainment (CCE), the world's largest concert promoter/venue operator, has an unfair advantage over other promoters or is simply putting synergy to work depends on whom you ask.

Having been involved in some 66% of all concerts reported to Billboard Boxscores during the past two years, CCE continues to plow ahead, leaving critics and increased government scrutiny in its wake as it generates hundreds of millions of dollars in concert grosses. Obviously size does matter to CCE, but the company rejects the idea that it is a 900-pound gorilla trampling its competitors.

Rather, says Dave Lucas, co-president of CCE's music



division with Don Law, "CCE Music is a group of people with diverse backgrounds sharing a passion for music and a common goal of bringing a wide range of music to fans in their local markets."

But some outside the CCE family—including Sen. Russ Feingold, D-Wis.—blame the company and its parent, Clear Channel Worldwide (CCW), for many of the concert industry's ills, including monumental artist guarantees, high ticket prices, decreasing per-show attendance, and a sluggish artist-development scene.

Among the major complaints of CCE's many detractors are the company's domination of the outdoor concert scene via its ownership of the majority of U.S. amphithe-

(Continued on page 59)

Praise And Worship Genre Blessed With Global Growth

BY DEBORAH EVANS PRICE

NASHVILLE—After several years of growth, the Christian/gospel music industry saw a slight dip last year. As the tough economy caught up with the Christian industry as a whole, one genre continued to thrive—praise and worship music.

"The genre is growing," says Danny McGuffey, chief

DANNY MCGUFFEY
INTEGRITY MEDIA

marketing officer for Mobile, Ala.-based Integrity Media. As proof, he cites Integrity's venture with Time-Life Music: the successful Songs4Worship series, which dominates the market. But he adds that even if "you pull that out and look at the growth over the last five years, according to [Nielsen] SoundScan, the

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Interscope Tries Rush Release For 50 Cent

BY RASHAUN HALL

In what represents an important evolution in the majors' thinking about digital distribution, Interscope Records has made *Get Rich or Die Tryin'*, the debut album from controversial rapper 50 Cent on Eminem's Shady/Aftermath imprint, available to retail and online simultaneously Feb. 6—five days before the planned street date. Downloads of each album track are priced at 99 cents via Pressplay, Liquid Audio, and other online retailers.

"We worked hard the last four or five months to execute a Feb. 11 street date, but because of bootlegging and piracy, we were given no choice," Inter-

STEVE BERMAN
INTERSCOPE

scope head of sales and marketing Steve Berman says. "It is important for 50 [executive producers] Dr. Dre, and Eminem that this album be heard the way it was intended to be heard... The world as it is today forces us to be in a position where we react to it. Of course, this throws things off for us, but there are many people who are working on it to make this work."

"As we battle against piracy and bootlegging in today's world," Berman continues, "we're willing to look at any and all possible ways of teaming with our retail partners to battle piracy."

Initially slated to go online Feb. 4, Interscope de-

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Dixie Chicks' Landslide:
No. 1 On Billboard 200;
Nos. 1 & 2 On Catalog List

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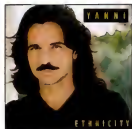


YANNI

ETHNICITY

THE NEW ALBUM
IN STORES FEBRUARY 11
from one of the most
successful artists of our time.

- **Ethnicity** is Yanni's first collection of new music in over two years
- Total album and video sales of more than 18 million copies
- The first Western artist to perform at the Forbidden City in China and Taj Mahal in India
- Yanni's last two North American Tours each finished in the Top 10 tours of the year, as ranked by Pollstar
- Yanni's first US tour in over 4 years visits 55 cities and begins March 1st in Las Vegas
- Miramax Books releases Yanni's memoir on February 12, entitled *Yanni In Words*
- Yanni is **LIFETIME TELEVISION's** featured artist for February—"Month Of Love"
- Due to the overwhelming success of Yanni Live At Royal Albert Hall, London special in December, PBS will be re-airing the program during their March pledge drive
- Yanni will be making some rare in-store appearances in selected cities to meet and greet fans and sign his new album and book
- **Ethnicity** will be part of the United Airlines In Flight program in March, along with interview segments from Yanni



Also available on Virgin Records
IF I COULD TELL YOU & TRIBUTE

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HALL & OATES 30TH ANNIVERSARY

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First 50 Recordings Entered Into National Registry

BY BILL HOLLAND
WASHINGTON, D.C.—Librarian of Congress James A. Billington announced Jan. 27 the inaugural selection of 50 recordings for the new National Recording Registry. The final selections were chosen from hundreds of entries forwarded by members of the public and an advisory board comprising leaders in the field of music, recorded sound, and preservation.

Among the 50 are such early musical-cultural touchstones as the Berliner Gramophone Co.'s first recording of Sousa's "Stars and Stripes Forever" (1897); Louis Armstrong's Hot Five and Hot Seven recordings (1925-28); the Victor Co.'s Bristol, Tenn., recording sessions of the Carter Family and Jimmie Rogers (1927); Billie Holiday's recording of "Strange Fruit" (1939); the Duke Ellington Orchestra's Blanton-Webster era recordings (1940-42); and Igor Stravinsky conducting the New York Philharmonic in the first recording of his *The Rite of Spring* (1940).

Post-WWII-era music choices include Les Paul and Mary Ford's hit "How High the Moon," which pioneered overdubbing techniques (1951); Elvis Presley's Sun sessions (1954-55); Frank Sinatra's *Songs for Young Lovers* LP (1955); Tito Puente's *Dance Mania* LP (1958); and Igor Miles Davis Sextet's *Kind of Blue* LP (1959); Ray Charles' two-sided hit single, "What'd I Say, Pt. 1 and 2" (1959); Bob Dylan's *Freewheelin'* LP (1963); Aretha Franklin's single "Respect" (1967), and the WWOZ New Orleans Live Legends Collection of interviews and live-instrument recordings by such Crescent City giants as Clifton Chenier and Professor Longhair. The most recent selection is the 1982 breakthrough rap hit by Grand Master Flash & the Furious Five, "The Message."

Billington, a self-admitted opera buff, initially sidestepped questions about his favorites but finally admitted his top choice was tenor Enrico Caruso's recording of the "Vesti la Giubba" aria from *Pagliacci* (1907).

The Library of Congress will store "best copies" of the recordings in its state-of-the-art conservation vaults in high-end digital format. U.S. record companies will still hold the original master recordings, whether they are acetates, metal parts, or reel-to-reel tapes.

The National Recording Preservation Act established the National Recording Registry "to maintain and preserve sound recordings and collections of sound recordings that are culturally, historically, or aesthetically significant."

The act also established a National Recording Preservation Foundation—whose mission is to seek greater public access to privately held catalogs—and the National Recording Preservation Board, comprising the 20 composers, musicians, musicologists, librarians, archivists, and representatives of the recording industry that advised the librarian on his selections for the National Recording Registry. Former *Billboard* deputy editor Ivor Litchman sits on the board. Nominations also were solicited from the general public.

The purpose of the registry is to draw attention to the need to preserve and restore America's recorded-sound heritage. Congress has funded the project for seven years.



HOLLAND

DVD Event of the Year!

"TWO THUMBS UP" - EBERT & ROEPER

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CRITICS INCLUDE:

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 • San Francisco Examiner • St. Petersburg Times • The Olympian (Washington, DC)
 • WRC-TV (NBC / Washington, DC)

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BEST COMPILATION SOUNDTRACK
 ALBUM FOR A MOTION PICTURE
 TV OR OTHER VISUAL MEDIA

WINNER
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 FILM

The New York Film
 Critics Circle

The Untold Story of the Soul Behind the Sound

Detroit, Michigan, 1959. Berry Gordy gathered the best musicians from the city's thriving jazz and blues scene for his new record company: Motown. For the next 14 years these players are the heartbeat on "My Girl," "Baby Love," "Bernadette," "I Heard It Through The Grapevine," "Dancing In The Street," and every other hit from Motown's Detroit era.

This unraveled group of musicians played on more Number One hits than the Beach Boys, the Rolling Stones, Elvis Presley and The Beatles combined. They call themselves the Funk Brothers, the greatest hit machine in the history of popular music. This is their story.

DVD 2-Disc Set

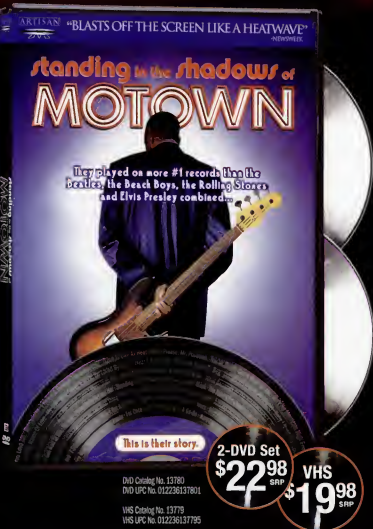
Disc 1 Features*

- Widescreen 16:9
- Audio Commentary with Director and Producer
- 6.1 DTS-ES / 5.1 Dolby-EX / 2.0 Dolby Stereo
- Subtitles - English and Spanish
- Trivia Track
- Song Selections / Performances
- How It All Began
 - The Photo That Started It All
 - The Video That Started It All
- BMWFilms.com Presents THE HIRE: A Series of Short Films (*Hostage*, *Ticker*, *Beat the Devil*)

Disc 2 Features*

- Dinner with the Funk Brothers
- Multitangle Jam Sessions
- Deleted Scenes
- The Ones That Didn't Make It
- At Long Last Glory
- Funk Video Biographies
- Music Video Montage
- Selected Discography
- Honorable Mentions
- Hi-Resolution - DVD-ROM
- Playable Version
- Interactive - Virtual Recording Studio

* DVD Features not rated and subject to change



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If a consumer purchases both *Standing in the Shadows of Motown* and *The Temptations*, he can receive a \$5 Mail-In Rebate.

NATIONAL ACCOUNTS & PRE-PACKS ORDER DATE: 3/11/03
 PRE-ORDER DATE: 3/25/03 STREET DATE: 4/22/03

2002/Color/Feature Running Time Approx. 110 Min.

ARTISAN ENTERTAINMENT PRESENTS AN ELLIOTT SCOTT PRODUCTION A PAUL JUSTMAN FILM "STANDING IN THE SHADOWS OF MOTOWN" STARRING THE FUNK BROTHERS: RICHARD "TICKET" ALLEN, JACK "BLACK JACK" ASHFORD, BOB BARRETT, JOHNNY GRIFFITH, JIM HUNTER, ORLEI JONES, JIM MCKINNA, ERIC "CHAM" WILKS and THE FUNK BROTHERS and a special GUEST: BENNY "TOP" DIZ, BELAMIN, ERIC "TONGER" BROWN, JAMES "BOB" JAMMONSON, EARL "DUNK OF FUNK" VAN DYKE, ROBERT WHITE and BOOTSY COLLINS, BEN HARPER, MONTELE JORDAN, CHAKA KHAN, GERALD LEVINE, MICHAEL MCKENZIE, JIMMY MCKENZIE, TOM SCOTT, GARY STEIN, and more! "STANDING IN THE SHADOWS OF MOTOWN" is ALLAN "THE LUCKS" BLUCKY and ANDREW BRANCHER. PRODUCED BY ALLAN SLITSKY AND DOUG MILSON. EXECUTIVE PRODUCERS: LOU STRATTON and ANNE ECKHART. WRITTEN BY MARY PETERSON. DIRECTED BY JONATHAN DANA. PRODUCED BY PAUL JUSTMAN AND DAVID SCOTT. EDITED BY WALTER DALLAS AND INTUENCE SHAWNE. COSTUME DESIGNER: SANDY PASSMAN. ALLAN SLITSKY AND PAUL JUSTMAN DIRECTED BY PAUL JUSTMAN.

PG

For Language And
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ARTISAN

HOME ENTERTAINMENT

This one



NHX4-JYR-CTNE

March 3 Hearing Set For Phil Spector

BY CHRIS MORRIS

LOS ANGELES—Rumors of violent and erratic behavior that have fueled Phil Spector's legend were recalled as the ground-breaking producer was charged with the murder of a woman found shot at his Alhambra, Calif., home.

Spector, 62, was taken into custody Feb. 3 by police responding to a 5 a.m. shooting call. In the days following the shooting, Spector was charged with the body of Lana Clarkson in the house. Clarkson, whose age has been variously reported as between 36 and 41, was identified as an '80s and '90s B-movie actress whose credits include *Barbarian Queen*.

Spector posted \$11 million bail that evening and was whisked from the Alhambra police station by his attorney, Robert Shapiro, a former member of O.J. Simpson's criminal defense team. Spector is scheduled to appear in court March 3.

Spector's massive "Wall of Sound" productions influenced the work of



SPECTOR

artists as diverse as the Beach Boys' Brian Wilson, the Rolling Stones, and Bruce Springsteen. He enjoyed a run of '60s hits with Bob B. Soxx and the Blue Jeans, the Crystals, and the Ronettes. He married and later divorced the Ronettes' lead singer Ronnie (Veronica) Bennett; her 1990 memoir, *Be My Baby*, recounted

Spector's alleged abusive behavior.

His biggest smash was the Righteous Brothers' "You've Lost That Lovin' Feeling," which topped the *Billboard* Hot 100 Singles chart for two weeks in 1964.

Though Spector's dramatic like & Tina Turner single "River Deep, Mountain High" was a costly 1966 flop, he went on to produce the Beatles' *Let It Be* and solo albums by George Harrison and John Lennon.

Tales of Spector's volatility abound. Quoting the late Ramones singer Joey Ramone, biographer Mark Ribicovsky says Spector allegedly stuck a pistol to bassist Dee Dee Ramone's head at a session for the punk band's 1980 set *End of the Century*, the last full album to bear Spector's production credit.

Most recently, Spector headed abortive sessions with Celine Dion. Tracks he produced for U.K. band Starsailor's next album are set for release this year.

Bad Boy Goes To Universal/Motown

BY RASHAUN HALL
and GAIL MITCHELL

Sean "P. Diddy" Combs' Bad Boy Entertainment has signed a worldwide distribution deal with Universal Records. Under the terms of the three-year deal, Universal will provide marketing and promotional support and distribute Bad Boy's catalog and all new releases.

In addition, Combs retains 100% ownership of Bad Boy Records. The

Bad Boy roster includes Faith Evans, Dream, Carl Thomas, New Edition, Looon, and Combs, among others.

Bad Boy terminated its joint venture with Arista last June, at which point Bad Boy retained its entire artist roster and catalog (*Billboard* Bulletin, June 21, 2002).

Combs was rumored to have been in talks with both Sony and Elektra. Bad Boy is said to have been seeking an advance of \$20 million-\$25 million, as

well as marketing support to the tune of about \$4.5 million.

"As a songwriter, producer, and artist, P. Diddy... has cultivated a remarkable business over the last decade," Universal/Motown Records Group chairman Mel Lewinter said in a statement. "We look forward to playing an important role in what is sure to be his next career milestone."

Additional reporting by Ed Christman.

In The News

- The American Federation of Television and Radio Artists and the Screen Actors Guild are planning to meet Feb. 8 to review a consolidation plan, which would create a new union and include units dedicated to recording artists, actors, and on-air broadcasters. The unions represent more than 40,000 members, and their efforts have often overlapped.

- Home-video retailer Blockbuster has laid off a small percentage of employees in its Dallas corporate office, according to a company spokesman. The number of employees and the departments that are affected is not known.

- The Recording Industry Assn. of America (RIAA) lawsuit against Verizon is in legal limbo, as the U.S. District Court for the District of Columbia, reacting to a Jan. 30 stay filed by Verizon, gave the RIAA until Feb. 7 to comment on the filing. The court had earlier ordered that Verizon must reveal the name of one of its Internet subscribers who was the RIAA maintains is a copyright in-

fringer. The court has set a date of Feb. 11 for Verizon replies and a Feb. 13 date to meet with both parties and render a decision on the matter. Verizon has also filed an appeal.

- Sirius Satellite Radio board members David Margolis and Joseph Vittoria have stepped down. Margolis founded Sirius, originally known as CD Radio. The former CEO had maintained his chairman post. Vittoria is also the former CEO of Axis. For more on Sirius, see *Tuned In: Radio*, page 46.

- Stock in EMI Group closed Feb. 4 down 6.08% at 131.25 pence (\$2.15), partly because of analysts' concerns about continuing declines in the music industry. Analysts at investment bank UBS Warburg have lowered the share-price target on the London-based major's stock to 151 pence (\$2.48) from 185 pence (\$3.04). EMI has seen its share price fluctuate wildly in recent weeks, punctuated by sharp improvements driven by speculation about a potential merger.

California Assembly Addresses Piracy, Grammy Awards

BY BILL HOLLAND

An Online Piracy Resolution, the first of its kind in the nation, was passed unanimously Jan. 29 by the California Assembly's Arts, Entertainment, Sports, Tourism, and Internet Media Committee.

The piracy resolution, introduced by the committee chair—Assemblywoman Rebecca Cohn, D-Saratoga—condemns the practice and calls on its proponents to tell their children that piracy "is no different from shoplifting" and suggests universities and other institutions with broadband connections institute "employee policies and technical measures to ensure that their networks are not being misused to infringe copyrighted work."

Also passed unanimously was a Cohn-authored resolution requesting that "future Grammy Award ceremonies remain in Los Angeles."

The National Academy of Recording Arts and Sciences estimates the awards show generates \$35 million-\$40 million for the host region.

A LOOK AHEAD

50 Cent's Short Week To No. 1

BY GEOFF MAYFIELD

LOS ANGELES—The next album to reach No. 1 on *The Billboard* 200 will do so with a shorter week than most of the titles that bow on top, as the sophomore set by rapper 50 Cent becomes the second title in less than a year to be rushed to an off-cycle release date by Universal Music & Video Distribution (UMVD) (see story, page 11). The only other new title with a shot at reaching the chart's top 10 next week appears to be the multi-artists soundtrack (*Wind-up*).

Originally slated for release Feb. 11, widespread piracy and illicit downloads forced 50 Cent's *Get Rich or Die Tryin'* (Shady/Aftermath/Interscope) to an irregular release date of Thursday, Feb. 6 (*Billboard* Bulletin, Feb. 3). With this shift in schedule, first-day

numbers were unavailable at press time, but UMD president Jim Irie estimates the album will open in the range of 300,000 units during its unique four-day opener. He thinks it would have started at around 375,000 had it been able to hit stores on its original schedule. Urie says *Get Rich* had an initial shipment of around 1 million units.

During Memorial Day weekend in 2002, Eminem's *The Eminem Show*, from the same label family that markets 50 Cent, was rushed to a Sunday street date, although many stores began selling it two days earlier. Still, in that three-day window, it sold 284,500 units—more than enough to open at No. 1—before it pushed another 1.3 million in its first full week of sales.

Market Watch

A Weekly National Music Sales Report

	YEAR-TO-DATE OVERALL UNIT SALES	
	2002	2003
Total	60,865,000	52,032,000 (↘14.5%)
Albums	59,363,000	51,302,000 (↘13.6%)
Singles	1,502,000	730,000 (↘51.4%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2002	2003
CD	55,886,000	49,268,000 (↘11.8%)
Cassette	3,337,000	1,869,000 (↘44.0%)
Other	140,000	165,000 (↘19.7%)

OVERALL UNIT SALES		
This Week	9,839,000	This Week 2002 11,659,000
Last Week	9,608,000	Change ↘15.8%
Change	↘2.4%	

ALBUM SALES		
This Week	9,700,000	This Week 2002 11,271,000
Last Week	9,473,000	Change ↘14.7%
Change	↘2.4%	

SINGLES SALES		
This Week	139,000	This Week 2002 288,000
Last Week	135,000	Change ↘51.7%
Change	↘3.0%	

CD ALBUM SALES BY GEOGRAPHIC REGION		
	2002	2003
Northeast	3,006,000	2,777,000 (↘7.6%)
Middle Atlantic	7,562,000	6,433,000 (↘14.9%)
East North Central	8,560,000	7,441,000 (↘13.1%)
West North Central	3,417,000	3,135,000 (↘8.3%)
South Atlantic	10,538,000	9,272,000 (↘12.0%)
South Central	8,243,000	7,124,000 (↘13.6%)
Mountain	4,087,000	3,765,000 (↘7.9%)
Pacific	10,473,000	9,320,000 (↘11.0%)

MINORITY PROFILES
Compiled from a national sample of retail stores and sales reports collected, compiled, and provided by NPD Entertainment

European Music Lobbyists Disappointed By EU Copyright Enforcement Directive

BY LEO CENDROWICZ

BRUSSELS—European Union proposals designed to clamp down on intellectual-property theft have been condemned as too soft by music lobbies.

Presented Jan. 30 by the European Commission, the draft EU Enforcement Directive includes provisions for pirates and counterfeiters to be jailed, fined, and have their bank accounts frozen. It also paves the way for legal attacks on Internet file-sharing networks.

But the International Federation of the Phonographic Industry (IFPI), the Independent Music Companies Assn. (IMPALA), and the European Grouping of Societies of Authors and Composers say the "draft directive fails to introduce harmonization at the levels necessary to ensure that pirates can no longer play on national differences to avoid detection and prosecution." They further claim the proposal would cause confusion and perpetuate a patchwork of different legal measures across Europe.

Frances Moore, the IFPI's regional director for Europe, tells *Billboard*. "We are underwhelmed by the text: It is unambitious, given the level of the piracy epidemic we are looking at."



MOORE

Under the proposal, counterfeiters across the EU could face fines equal to double the amount they should have paid the copyright holders. Until now, this has only been the law in Greece, Ireland, Austria, and the U.K. And there is a provision to sue for loss of profits, a measure that does not currently exist in the Netherlands, Spain, or the U.K.

Claire Bury, an aide to EU internal market commissioner Frits Bolkestein, whose department drafted the report, says, "It requires EU members to let the right-holders take civil action, but they would need to prove that they have been harmed." Although the proposal offers guidelines, the question of how

to prove injury still has to be resolved.

But Bury adds that the draft does not introduce tougher sanctions against individuals downloading tracks for noncommercial purposes. "We are concentrating on the big offenders," she says. Bury maintains the report has the interest of right-holders to spend a lot of time and money in litigation to catch offenders who are simply sharing a few files with a handful of friends. For criminal sanctions to apply, the infringement must be "serious," Bury says—adding that this means if it is carried out intentionally and for commercial purposes.

Moore says that with this draft, "you're going to end up with a two-layer system which will just create administrative confusion. It's a halfway house; it's not a proper harmonization."

Moore adds that the creative industries have about one year to lobby to change the directive's wording. "Parliament first time around called for a very strong forceful directive. But what has been proposed is well below that, so hopefully we'll be able to get more support from parliament."

Additional reporting by Gordon Masson in London.

Southwest Wholesale Shuts Attempts To Resolve Financial Worries Filled

BY CHRIS MORRIS

Many observers believe that the Jan. 31 closure of Southwest Wholesale was inevitable. One source familiar with the company says, "They were out of business six months ago. They just didn't know it."

Only 10 days after the troubled Houston wholesaler bid off its top distribution sales staffers (*Billboard*, Feb. 1 and Feb. 8), the company abruptly closed its doors. Sources say that Southwest CFO Jay Bowman resigned the morning of Jan. 31 and that the firm's approximately 50 employees were then informed of the shutting.

By afternoon, accounts arriving at Southwest to pick up product were informed of the closure and turned away, and the company's labels, some of which had learned

of the shutting via e-mail, were already seeking new representation.

In rough financial straits since last summer, Southwest had attempted to right itself with a series of downsizings, mainly on the one-stop side, and had sought to focus its business on the distribution of regional country, rap, and Latin lines. A source says that days before closing, Southwest executives had unsuccessfully approached Memphis distributor Select-O-Hits, which sold Southwest product to some accounts, about a possible buy-out.

Southwest president Robert Gullerman and other company executives could not be reached for comment.

Additional reporting by Ed Christman in New York.

Cruz Wins Four Awards At Premios Lo Nuestro

BY LEILA COBO

MIAMI—Radio programmers signaled their willingness to embrace multiple versions of songs and to vote for tracks outside their genres in choosing winners for the 15th annual Premios Lo Nuestro Awards, which took place here Feb. 5 at the James L. Knight Center.

Topping the list of winners was salsa icon Celia Cruz, who won a total of four awards for her album *La Negra Tiene Tumbao* (The Black Chick Has Swing) and its single of the same name. Cruz, who was convalescing at her home following surgery earlier this year, won song of the year in the tropical category for the eponymous hit track; she also won for album, female artist, and best salsa performance.

Cruz said in a statement, "I share this new victory with my wonderful fellow nominated artists." Her win was surprising simply because the awards are voted upon by radio programmers nationwide, who throughout the year were far more supportive of other nominees, including Marc Anthony and Gilberto Santa Rosa.

Other multiple winners at the awards, which aired live on the Univision Network, were Colombian rocker Juanes and pop/regional Mexican newcomer Pilar Montenegro, who took home four and three awards, respectively.

Montenegro, whose track "Quítame Ese Hombre" ("Take That Man Away From Me") topped the *Billboard* Hot Latin Tracks chart for 13 weeks, won pop song of the year (an honor she shared with Juanes, who tied with "A Dios le Pido" ["To God, I Ask"]) for the original version of the tune and also took the honor in the regional Mexican category for the *norleño* remix.

"I want to thank radio for believing in me," said Montenegro, whose first single flourished before "Quítame" hit the airwaves one year ago.

Juanes also won pop male artist and rock performance of the year, as well as a Popular Award, voted upon by fans, for video of the year. He dedicated one of his awards "to Colombia and to the U.S. Hispanic community that supported this album."

Anthony dedicated his male tropical artist of the year award for *Libre* to Cruz, following a stunning live performance of his nominated single "Vivendo" (Living). Anthony was slated to host a two-hour tribute to Cruz March 13, which will be produced by the Tele-mundo network.

The biggest surprise of the evening was Mexican duo Sin Bandera's win in the pop album of the year category for its eponymous debut, a disc that produced a handful of singles and managed to beat out perennial favorites like Thalía, Enrique Iglesias, and Alejandro Sanz. The second runner-up went to another Mexican, veteran accordionist Celo Piña y su Ronda Bogotá, besting Carlos Vives and Monchy & Alexandra for best traditional tropical performance, even though radio support for that project—op of the best of the year—has been spotty.

FOR THE RECORD

Contrary to a story in the Feb. 8 issue of *Billboard*, Rob Sisco's new title is president of Nielsen Music and COO of Nielsen Retail Entertainment Information.

Executive Turntable



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RECORD COMPANIES: Samantha Schwan is promoted to senior VP/CPD of the Atlantic Group in New York. She was senior VP of finance.

Marcia Edelstein is promoted to senior VP of creative marketing for Columbia Records in New York. She was VP of creative marketing.

Sarah Weinstein Dennison is named VP of media relations for Razor & Tie in New York. She was executive director of global communications for MCA Cometics.

Eric Ferris is named VP of marketing for Hollywood Records in Burbank, Calif. He was VP of marketing for Virgin Records.

MCA Records names Marilyn LeCointre, previously East Coast promotions executive for Sony Discs, national director of crossover promotion in New York; Amos Parker, previously West Coast regional pro-

motion director for Motown Records, national director of crossover promotion in Los Angeles; Charles Chavez, previously regional manager of crossover promotion for Interscope Records, national director of crossover promotion in Houston; and Ellena Osis, previously college radio consultant for Jive Records, college radio promotion representative in New York.

PUBLISHING: Eddie Lambert is named film and television consultant for Deston Songs in New York. He had been of film and television licensing for EMI Capital Special Markets.

ARTIST SERVICES: Giuliana Frangola is named account manager for Newmark Communications in Miami. She was Christian-music label manager for Warner Music Latina.

Densmore Sues Remaining Doors Over Name Use

BY ERIK GRUENWEDEL

LOS ANGELES—John Densmore, former drummer and co-founder of the Doors, has filed a multiple-count lawsuit against surviving original band members Ray Manzarek and Robert Krieger, among others.

The suit—filed Feb. 4 in Los Angeles Superior Court by Densmore and on behalf of the estates of the late vocalist Jim Morrison and his wife, Pam Courson—revolves around a new incarnation of the Doors that has performed in recent months. The suit claims that written and oral agreements mandate that the Doors name and logo can be used only by the original band members.

Keyboardist Manzarek and guitarist Krieger have been playing dates as the Doors, 21st Century, with an Astbury (formerly of the Cult) on vocals and ex-Police member Stewart Copeland on drums. The group, which performed recently on *The Tonight Show With Jay Leno*, played the Los Angeles House of Blues Jan. 31 and is scheduled to play Universal Amphitheater Friday (7).

The suit seeks unspecified damages. Representatives for the defendants had no comment.

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ARTISTS & MUSIC



by Melinda Newman

The Beat

HEY HO: The long-delayed **Ramones** tribute album, *We're a Happy Family*, is finally slated for release Tuesday (11) on DVS/Columbia (see Reviews & Previews, page 28). The project, which includes Ramones covers by such artists as **U2**, **Red Hot Chili Peppers**, **Kiss**, and **Metallica**, was supposed to come out early 2002, but, as **Johnny Ramone** tells it, "the delay was because of contracts, record companies, and lawyers. There were so many things, like how much time before [the artists] can use the songs on their albums, and I'm going, 'Who cares?'"

Ramones manager **Gary Kurfirst** says he first approached **Seymour Stein**, who signed the band to Sire more than 25 years ago, about putting out the tribute. That deal fell apart, he says, when Sire parent Warner Music Group wanted the project to go through Rhino and Kurfirst didn't want it seen as a catalog project. "In the early stages, **Eddie Vedder**, who is one of Johnny's closest friends, was really championing the project.

[Because] Eddie is signed to Epic, to make things easier, [we then] reached out to Sony," Kurfirst says. Ultimately, **Rob Zombie** got involved and the record ended up on DVS, the Columbia imprint run by Zombie's manager, **Andy Gould**.

Ramone handpicked many of the acts, including new artist **Rooney**. "I had resistance, but I kept saying, 'They're on,'" he says. "It's the one chance in my life where I could pull some power to do something."

Many acts, such as **U2**, had been vocal about their love for the band. "When we started out, the **U2's Edge** says, 'we were the ultimate garage band, really learning how to play our instruments by playing wherever we could find. Some of [the Ramones] songs were the first we played together. So it was really nice to be able to do 'Beat on the Beat' [for the record]."

Some inclusions were by friends of

Ramones. "I'd see **Paul Stanley** in my neighborhood, and so I asked him," he recalls. "I asked if he had to ask **Gene [Slimmons]**, and he said Gene would do whatever he asked him to do and he'd do whatever Gene asked him to do. I thought, 'That's a better agreement than me and **Joey [Ramone]** ever had!'"

Ramone says his favorite tracks include **Kiss'** "Do You Remember Rock 'N' Roll Radio?" and **Vedder's** [with **Zeke**] "I Believe in Miracles." "Eddie did the version I would have liked to have done as the Ramones," Ramone says, "but we were trying to make a single and took all the guts out of it." Vedder's track was included in a three-song sampler that was sent to rock radio. An MTV2 special on the project will air Tuesday (10).

Zombie hopes the project brings more acclaim to the group. "With two of the main guys passing away [**Joey Ramone** died in April 2002, **Dee Dee Ramone** in June 2002], it's coming kind of late, but at the very least, I'd like this to be the biggest record the band ever had so Johnny could have a platinum record," he says. "There are so many bands who have platinum records by stealing everything he invented. It would be nice if he could reap the rewards."

A limited-version Digipak designed by Zombie carries a \$13.98 price tag. Both it and the standard jewel-box edition include a 24-page booklet with previously unpublished photos and an appreciation written by **Stephen King**. Partial proceeds from the album will go to the **Lymphoma Research Foundation** in honor of **Joey Ramone**, who died of the disease.

STUFF: **Ashanti**, **Vanessa Carlton**, **DiDee Chicks**, **Avril Lavigne**, and **John Mayer** have been added to play Feb. 23 at the Grammys. They join **Coldplay**, **Faith Hill**, **Norah Jones**, **Nelly**, and **Kelly Rowland**, and **Bruce Springsteen**. **Jill Sobule** will appear on *The West Wing* Wednesday (12).

Arena Football, NHRA, Castrol Pacts To Bolster New Everclear Set

BY CATHERINE APPFELD OLSON

To give proper voice to Everclear's sixth Capitol set, *Slow Motion Daydream* (March 11), the label is venturing into nontraditional marketing channels—including tie-ins with the Arena Football League (AFL), the National Hotrod Assn. (NHRA), and motor oil company Castrol.

"When you get five or six records deep into an artist's repertoire, the big challenge is to think outside of the box," Capitol senior director of marketing **Travis DuBois** says. "These promotional channels provide great exposure for the band, and they are cohesive with their artistic integrity."

The AFL promotion includes half-time performances at select games, some of which will air on NBC-TV, beginning April 13. The video for first single "Volvo Driving Soccer Mom" is slated for pregame arena airplay. And Capitol is finalizing a deal with a national retailer to offer discount coupons for the album with the purchase of AFL tickets.

The hokey, satirical "Soccer Mom" rolled to modern-rock radio Jan. 14 and will head to modern AC late this month, accompanied by in-store campaigns and appearances in conjunction with Best Buy and Tower Records, as well as mass merchants Target, Wal-Mart and Kmart, according to DuBois. Late-night TV appearances, plus additional TV and radio spots are in the works, as is a headlining tour slated for early spring.

"This is clearly a rock record, but the beauty of Everclear is two-fold," DuBois says. "They have huge credibility in the modern-rock world, but they are also big at modern AC."

The Castrol GTX promotion will kick into gear in April via a coupon plastered on 15 million cans of the motor oil that invites consumers to send away for a free CD sampler featuring Everclear and a

handful of other Capitol and Virgin acts. The band and album also will be marketed at Castrol promotional booths at various NHRA races, and DuBois says an Everclear performance at the NHRA championship race in July looks likely.

For his part, Everclear frontman **Art Alexakis** says he is once more getting comfortable working with a label that has undergone several waves of reinvention through the years. "This is a different label from the one I signed

with. Everyone is a pretty new, and we are all learning how to work together. There's a lot of mutual respect."

Though it has been hinted at before, fans now officially can add "political activist" to the many personas occupied by Alexakis.

"I'm at the point right now where I'm writing about things that are more political," he says. "I'm not trying to say we are the Clash or anything, but I do feel compelled to write

about various abuses, things that are just not right about the state of the world today."

Never one to shy away from social commentary, Alexakis' newest lyrical observations—many are diatribes about the American right wing—bubble over on *Slow Motion Daydream*.

Alexakis, bassist **Craig Montoya**, and drummer **Greg Esklund** dissect the anxiety of global terrorism in "New York Times" and pay homage to horrors closer to home in "Chrysanthemum," which was written after the abduction and murder of a young girl not far from Alexakis' home in Portland, Ore.

"It's been a hard couple of years. There are no illusions anymore," Alexakis deadpans. "Am I a political activist? Yes, at every level, whether it is fighting a war I think is unjustified or going to demonstrate at a local reservoir they're trying to fill up without representation from the community."



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Nick Cave & The Bad Seeds Deliver First Of Three In Three Years

A Throwback Of Sorts, Anti-/Epitaph Debut Mixes Ballads With Songs Recalling The Birthday Party

BY WES ORSHOSKI

Tired of being bound by the traditional major-label album-tour-album cycle, Nick Cave marks a new chapter in his career—one focused on spontaneity and capturing the moment—energy—with the release of he and the Bad Seeds' Anti-/Epitaph debut, *Nocturama*, out Tuesday (11).

A mix of Cave's piano balladry with more rollicking tunes reminiscent of his work with goth heroes the Birthday Party, *Nocturama* is the first of three albums Cave and the Bad Seeds plan to issue over the next three years. Each album, he notes, will be released in February.

"We were sick of having to wait three years," Cave says, referring to the major-label promotion routine. "You record the record, then there's this massive amount of promotion you have to do, and a fucking tour... the whole cycle is so long."

Like *Nocturama*—recorded in a week without any overdubs—each album will be written and recorded quickly, he adds. The idea, Cave says, is to "do it like they used to. In the old days they used to do two a year, some of those people, and they were great records. [Bob] Dylan is a great example. John Wesley Harding was recorded

in two hours—and mixed; we haven't got quite to that point, but to me it's amazing. And Van Morrison's *Astral Weeks* took two days, and there's a beautiful and important record."

LOSING THE STUDIO THRILL

With this being their 12th album together, Cave says he and the Bad Seeds have reached a point where the thrill of the studio has dissipated, where they are no longer tempted to indulge themselves in the studio, thus clogging up songs with unnecessary information.

Actually, on the 10-track *Nocturama*, they've begun doing just the opposite. While the group abides by an unwritten, anti-overdub law—"If you can't sit down and play it live, then it doesn't get on the record," Cave says—"for the sprawling 'Babe, I'm On Fire,' the version of the song that appears on the album is the recording of the only time the band ever played the entire 15-minute, album-ending cut."

"We played it all together three minutes and it was like, 'Alright, that's it. 1-2-3, and we taped it, and that's the only time we ever played the thing.' (The first 40,000 copies of *Nocturama*

will include a DVD video of the song.)

Cave says approaching recording this way creates a "sense of adventure about the actual playing of the music, the sense of, 'Who knows what's going to happen, who knows even

albums (1997's *The Boatman's Call* and 2000's *No More Shall We Part*). "It sounds like some thrilling debut by some new artist; it doesn't sound like a guy who's been doing it for many years. It sounds fresh," says Kaulkin, who admits to having had Cave on a short wishlist of potential Anti-artists.

In joining the Anti- family through a licensing deal with Mute, Cave—formerly a Mute Reprise artist in the U.S.—adds more eclecticism to an already diverse roster that includes Tom Waits, Solomon Burke, and Merle Haggard.

TAPPING POTENTIAL

Kaulkin says that Cave's music seems to be knocking on the door of broader appeal; beyond making longtime fans aware of the album via a load of print advertising, Internet promotions, and even a pair of billboards (in Seattle and Los Angeles' Silver Lake neighborhood), Kaulkin says a major goal of his is to get the album to the National Public Radio (NPR) audience.

"That audience would love Nick Cave if they just gave him a chance," he says, adding: "I think there's a lot of

people out there who kind of pigeon-hole Nick as this kind of goth icon. But a song like [the piano ballad] 'It's a Wonderful Life,'"—which carries the lines "Come on admit, babe! It's a wonderful life! You can find it!"—"that's a beautiful song, no matter what kind of music you're into."

NPR fans, however, likely wouldn't fancy the chunk of *Nocturama* satisfying the other half of Cave's musical personality, cuts like "Babe I'm On Fire" or "There's a Dead Man in My Bed," which Kaulkin notes are "as intense and cathartic as anything he's ever done," in or out of the Birthday Party.

That said, Cave notes that the slower songs that mark the second half of his career are the ones that resonate most deeply with him. "I think I like those songs for longer."

When asked about what inspired one such ballad, the striking love song "Right Out of Your Hand," the 45-year-old Cave says: "I'm not really sure. I think these songs are more atmospheric than I normally write. I've always kind of considered myself a storyteller; and a lot of my songs are stories, they have a beginning and an end. These songs are much more open-ended... But, for me, that song, I think, is about getting old."



CAVE

what kind of version we're going to do?" He notes, "There's a sense of imminent collapse within 'Babe I'm On Fire'—like it's just struggling to stay together, which gives it a beautiful kind of tension."

It's an approach that Anti-president Andy Kaulkin applauds, one that he says makes *Nocturama* looser-feeling than Cave's recent, piano-ballad-heavy

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WAKING ECSTATIC: During the boom years of the CD at retail—which are beginning to seem more and more distant—adventurous producers and executives at labels both large and small were able to take advantage of a rapidly expanding market in order to record contemporary music by living composers. These days, in the face of increasing conservatism at most major labels and a market more and more inhospitable to indies, many composers are faced with fewer options for the dissemination of their music. Those whose works that were already recorded, however, are at an advantage: While labels may be unwilling or unable to keep those recordings in print, independent composers are finding ways to do it themselves, increasingly under their own imprints.



TORKE

The latest to join this Vanguard ranks is American post-minimalist composer **Michael Torke**, many of whose works were recorded during the '90s by British label Argo, a division of Universal Music's Decca recording company. One of America's most-performed composers, Torke had a thriving relationship with Decca that continued even after the Argo imprint was folded, and most of his major new works were recorded during his tenure with the label. Now that those recordings are no longer in print, Torke has established his own label, Ecstatic Music, in order to keep those recordings in circulation and in some cases to make improvements. Torke plans to make the first six releases on the fledgling label available via his Web site, michaeltorke.com, in late February.

According to Torke, the decision to found Ecstatic Music was inspired by the similar activity of his former label-mate, British composer **Graham Phipps**, who founded his GRP label to reissue his own Argo recordings (*Ullin*, 2002 Classical Spotlight, Sept. 14, 2002). Torke admits that he was initially skeptical. "At first I thought, cut industry, what does that really amount to?" he says. "But as I thought

about it more and more, I realized that this was a real opportunity." In both cases, Decca producer **Andrew Cornell** provided encouragement and technical advice that helped the composers make arrangements with Universal to license their recordings for reuse.

Torke soon realized that by taking control of his own releases, not only could he keep his music in circulation, but he could remaster recordings and reconfigure the music in thematically meaningful ways. The first six releases on Ecstatic Music—titled *One*, *Two*, *Three*, and so on—include all of Torke's music that was recorded for Argo, including several pieces previously issued on multiple-composer recital discs by saxophonist **John Harle** and the **Balinese String Quartet**. Each sports a smart new cover design and newly commissioned liner notes. The six will also be offered as a boxed set.

The initial Ecstatic Music releases will be available solely through the composer's Web site, though he also hopes to make them available through major online retailers. Though many collectors will already have the original Argo releases, Torke anticipates that interest in his earlier recordings might be sparked by *Rapture*, a new recording of orchestral works issued by Naxos in late January and already selling briskly, as well as through live performances. He is already beginning to explore ways in which he might acquire the rights to issue recordings of several major works that have appeared since his Argo contract lapsed, including *Strawberry Fields*, a one-act opera, and *The Contract*, an evening-length ballet.

AND THE WINNER IS: Overshadowed by the mounting frenzy surrounding the upcoming Grammy Awards, the winners of the ninth annual Cannes Classical Awards were named during the recent MIDEM conference in France. The awards are presented by an international consortium of music critics and honor recordings in 25 diverse categories, from early music to contemporary fare. For a complete list of winners, check out classicsday.com.

IN MEMORIAM: We were saddened to learn of the passing of American composer **Loe Harrison**, 85, who died Feb. 2 en route to a festival of his music at **Ohio State University** (see obituaries, p. 52). A maverick in the field, Harrison was a pioneer in the integration into American music of Asian, African, and Latin American elements. His inimitable compositional voice was surpassed only by his magnanimity of spirit. He will be sorely missed.

Sweet Honey In The Rock Celebrates 30th Year With 'Women Gather'

BY JIM BESSMAN

In return to a label that previously released five Sweet Honey In the Rock albums, Rhino-distributed Earthbeat Records has issued the venerable African-American female a cappella group's 30th-anniversary album, *The Women Gather* (issued Jan. 28).

The set is further distinguished by its producer—and writer of three of its songs—Toshi Reagon, also daughter of Sweet Honey founder Bernice Johnson Reagon.



BERNICE JOHNSON REAGON

"She's assisted me on some projects, but in this case I assisted her," says Bernice Johnson Reagon, singing out the album's title track, which was written by the group's other founding member, Carol Mialard. "I listen to the recording and I know I wouldn't have pulled off the particular mix and environment that Toshi got out of it."

Reagon formed Sweet Honey in the Rock in 1973 after serving in the original Student Non-Violent Coordinating Committee Freedom Singers—the historic African-American vocal group that emerged during the '60s civil rights movement. Sweet Honey—which also includes Ysaye Maria Barnwell, Aisha Kahlil, Nitanju Bolade Cade, and sign-language interpreter Shirley Childress Saxton—has since gained a worldwide following for its uncompromising performance of all-inclusive African-American music styles, including blues, ballads, hymns, spirituals, and rap.

The self-managed Washington, D.C.-based group is booked through ICM in New York. Reagon says that touring in support of *The Women Gather* will include 12 special concert productions incorporating Toshi Reagon and her band.

"She was 9 years old when I started Sweet Honey, so it's a cross-generational show, spanning three decades," Reagon says, admitting "awe and pride" at reaching her group's milestone year.

She adds, "The years just unfold when you really keep your focus on your work."

Sound Tracks™

by Carla Hay

'DAREDEVIL': MUSIC: What do you do when your record label hasn't released a soundtrack in three years and the label has been chosen to put together the soundtrack to one of the most-anticipated movies of 2003? Fox Wind-up Records president **Steve Lerner**, the challenge was a welcome one for the *Daredevil* soundtrack, which Wind-up released Feb. 4.

"This is our second soundtrack," Lerner says. (Wind-up's first one was *Scream 3*, released in 2000.) "And we were excited to do the *Daredevil* soundtrack because all the music on it is such an integral part of the film. We wanted to find a property we really believed in, and a lot of the songs were written specifically for the movie."

The buzz on the 20th Century Fox film *Daredevil* (which opens nationwide Feb. 14) is that it's set to be one of the biggest hits of the season. Based on the Marvel Comics character, it stars **Ben Affleck**, **Jennifer Garner**, **Colin Farrell**, and **Michael Clarke Duncan**. The 20-song soundtrack features new material from such acts as **Fuel**, **The Calling**, **Hoobastank**, **Nickelback**, **Moby**,



FUEL

Chevelle, **Saliva**, and **Hoobastank**.

Fuel guitarist **Carl Bell**, who wrote the band's "Won't Back Down" (the hard-driving first single from the *Daredevil* soundtrack), admits with a laugh: "I didn't think doing the song would work out at first, because we've been busy working on our next album. [Film studio] Fox called us and said that they needed a song in a week. So they flew me out to L.A., I saw what was done so far on the movie, and met with the director [Mark Steven Johnson]. They sent me a reel of pieces of the movie, and I literally kept going back and forth to watch it as I was writing the song."

Bell says he's pleased with the results. "For some reason, I work better under pressure. It's probably different for us as a song, because lyrically I wanted it to have some connection to the movie. But the song also fits right in with our body of work."

Rock band **Evansence**—whose debut album, *Fallen*, will be released

March 4 on Wind-up—is the only act to have two tracks on the collection: the high-adrenaline "Bring Me to Life" (used during a training scene with Garner's *Daredevil* character, Elektra Natchios) and the haunting ballad "My Immortal," which is played during a funeral scene.

Evansence lead guitarist **Ben Moody** says, "We were originally supposed to have one song ['Bring Me to Life'] on the soundtrack, but then Fox heard one of our demos and liked it so much that they asked for a second song." Evansence lead singer **Amy Lee** adds, "Bring Me to Life" happens to be the first single from our album, and we're excited about being associated with this soundtrack."

Fox and Wind-up have joined forces for *Daredevil* promotions, such as giveaways of *Daredevil* film-screening passes to those who purchase the soundtrack at stores in the independent coalition Music Monitor Network. A four-song *Daredevil* sampler is also being given away with Ray-Ban purchases at select retailers. There will also be TV and print ad campaigns. Online,

there will be *Daredevil* soundtrack promotions with amazon.com, Launch/Yahoo, and Real Networks. The soundtrack's second single is the Calling's power ballad "For You," used during a love scene in the film. The "For You" video has been filmed and is expected to be released in March.

FOR MUSIC: President **Robert Kraft** says that the *Daredevil* soundtrack also presented the opportunity for inspired collaborations.

Drowning **Poet's** sound-track cut "The Man Without Fear," featuring **Rub Zombie**, is the first song the band has issued since the untimely death last year of lead singer **Dave Williams**. *Daredevil* composer **Greame Rosell** and Incubus guitarist **Mike Einziger** teamed up on "Daredevil Theme (Blind Justice Remix)."

"I went after Mike Einziger personally because I had heard he was interested in writing theme songs," Kraft says. "Many of the musical aspects of *Daredevil* were also driven by the director, Wind-up was incredibly supportive in getting the artists we wanted on this soundtrack."

GOLDEN GLOBE GLORY: Congratulations to the movie's two music winners at the 60th annual Golden Globe Awards, presented Jan. 19. U2's "The Hands That Built America" (from *Gangs of New York*) won for best original song. Best original score went to **Elliot Goldenthal** for *Pride*.

Sixpence Quite Content With Touring Plans

After Label Troubles Stalled The Follow-Up To Its Breakthrough Album, Act Hits The Road To Reconnect With Fans

BY SUSANNE AUJ

NASH ANGELES—It has been four years between Sixpence None the Richer's break-out third and most recent fourth albums and four years since the band's last major tour. This long time-out period does not worry the group as it swings back into the touring life this month.

In keeping with the band's name, lead singer Leigh Nash explains, "We're not going out so much to make money. We just need to go out there and do it again. We really need to build our fan base back."

Construction started on the endeavor Feb. 2 at the Boulder Theater in Boulder, Colo. The tour will then wind through 20 shows priced between \$18 and \$25 before wrapping Feb. 28 at the Canal Club in Richmond, Va. Sixpence is looking to keep its live comeback mainstream and will not hit any West Coast venues at this point. Nash says that sticking with vans and trailers for the trek makes it tricky to slot cross-country dates within the four-to-six week stretch.

"We're definitely rusty," she admits of the band's touring life since 1999, but Nash feels that after some intense pre-gig rehearsing, "things are starting to get whipped back into shape. The main thing that we're looking forward to is getting back into the live groove. It's been such a long time. We need to get back together and learn to play again."

Sixpence, which broke out as a contemporary Christian act, smashed into the mainstream music scene with the single "Kiss Me," which peaked at No. 2 on the Billboard Hot 100. Its eponymous 1997 album, which included the track, sold 561,000 units (according to Nielsen SoundScan), reaching No. 89 on the Billboard 200.

The band's momentum for its follow-up album, *Divine Discontent*, but its release was tripped up by record-company complications, as Sixpence's original label, Squint, went bankrupt, and Warner Bros. bought the group's subsequent label, Word. After about a two-year delay, *Divine Discontent* finally hit stores Oct. 29, 2002, on Reprise/Warner.

GETTING REACQUAINTED

"There's a lot to clean up. A lot to get going," says Network Management's Terry McBride, who started managing the band nine months ago. "I believe in going back to basics. [so] we'll want the band out touring." Creative Artists Agency's Scott Clayton, who books the band out of Nashville (where the act is based), says of his client, "The purpose of the tour is to reconnect with the audience. That's why we're playing smaller clubs. It'll be a more intimate environment."

Since its release, *Divine Discontent* has sold 33,000 units, according to Nielsen SoundScan, peaking at No. 154 on the Billboard 200. McBride blames the relatively slower sales on the label shake-ups and the fact that *Divine Discontent's* fourth-quarter rollout meant stiff holiday competition from some major releases. That said, McBride says the plan has always been to do the series of promotion tours the album has had a spring tour. He expects that this moderate month-long excursion, primarily at clubs and theaters, will eventually extend to larger outdoor venues through the summer. Nash says she hopes the future shows will lead to a bigger tour with another co-headlining band later this year.

"We were so wrapped up wondering and wait-

ing for the record to come out that touring was not on our minds so much," Nash says, feeling some regret that the band may have been off its fans' minds for too long. "Basically, some people



who are in bands are great business people, and they know how to scheme to make more money. We just want to go out and play music. It's not laziness; our minds just don't work that way. We're just focused on the music side of things."

Yet Nash's easy-going attitude toward the band's career is nevertheless attracting business. At this

point, the various promoters that have signed on for the dates feel upbeat about sales, many of which got under way at the end of January. Regarding Sixpence's on-sale for the Feb. 15 show

at Chicago's House of Blues (HOBB), HOBB talent buyer Michael Yerke reports that 200 tickets went to the 1,300 available have sold. "And that's just the opening week," he says, expecting the show to attract at least 1,000 people or eventually sell out. "I think people are excited to see them. I'd love them to get more airplay off *Divine Discontent*, but I didn't really count on that when picking up the show."

Yerke adds that because *Divine Discontent* has been slow to catch on at radio, "it's more important to be aggressive in marketing the show. You want to make sure that people who like the band will know about it."

David Kells, marketing director for Great Big Shows, which is promoting the Feb. 16 show at Nashville's 450-seat Elc. Club, "has no fears that we'll definitely sell out." He believes this because Sixpence has performed at several charity events in its hometown during its hiatus, so "I

don't think people even think that they are out of commission. They are a big band." Plus, Kells adds, "we promote all of our shows, not necessarily equally. Some of the shows need more push, but I don't think this one will."

Rich, Best, a Clear Channel Entertainment talent buyer based in Minneapolis, is expecting 500 or 600 to make it to his 1,000-seat Club show Feb. 9. "The challenge is whenever artists have received a strong solid Christian fan base and you're trying to get those core fans to come to a mainstream club," Best says. "We're crossing our fingers." Still, he has successfully brought Christian audiences into the club for rock band P.O.D., which caters to both mainstream and Christian crowds.

There is also gaining support for *Divine Discontent*, says Chris Patyk, music director for Los Angeles' top 40 station KYSR (98.7). That should encourage people to fill venues as the tour goes on, he thinks. "They've definitely shown so much growth on the CD," says Patyk, who recently added second single "Don't Dream It's Over" to the station's playlist. "I've been excited to see it when it succeeded. They just need another breakthrough to remind people who they are."

Clayton declined to speak specifically about gross or attendance expectations. But combining the average 500- to 1,000-seat venue size and average ticket price, the number of the per-show grosses should fall within the low to mid-five-figure range.

Smaller Venues Prove A Better Fit For 3 Doors Down

BY RAY WADDELL

NASHVILLE—Baking into account current market conditions, a 13-member audience in a small room, rising rock band 3 Doors Down (3DD) opted to underplay markets as it embarked on a year of touring in January.

When the band wrapped touring efforts for its four-times-platinum debut, *The Better Life*, it had built up to headlining 4,000-seaters during the course of 397 shows. But as it began working its new record, *Away From The Sun* (the band which has sold 712,000 units, according to Nielsen SoundScan), the group opted to start out in venues with no more than 2,000 seats.

"That was the game plan from the beginning," says Phil Daly, co-manager of 3DD with Bill McCarthy at In the God Entertainment. "We could have picked up where we left off with three semis [and] four buses, playing these large venues and possibly not filling them. We decided to guarantee ourselves a win and play buildings we knew we could pack. We wanted to go the smart way, make less money, and have more fun."

The band had obviously bought into the concept. "We looked at other tours and the state of the economy, and it seemed to us lots of tours were losing their acts," 3DD guitarist Chris Henderson says. "We made a conscious decision to step back and build it again."

The strategy of prudent booking paid off. "With the industry where it's at, with budget cuts on marketing at the labels, the best way of this band is we have No. 1 records at six different formats," McCarthy says. "When you have that, it's about the song."

Riding the multi-format hit single "When I'm Gone" and a couple of Grammy Award nominations, 3DD has already had to add dates in some

cities and up the capacity in others. For example, in Chicago, it went from the 1,300-capacity House of Blues (HOBB) to the twice-as-large Congress Theatre. "It's been doing 85%-100% capacity every night," says Ken Fermaglich, 3DD's responsible agent at the Agency Group. "And they're knocking 'em dead every night. This is not a one-hit wonder; it's a band that's building a fan base."

Now playing at 3,000-seaters again, 3DD is also doing well with merchants at the shows, averaging up to 100 CDs per ticket. Theory of a Dead Man, also managed by In de Goot, is supporting

about a love affair with radio and with America. They are becoming a world-class touring band." Sixpence says crowd reaction to the new material is positive: "People are responding to the first album's stuff, but they're really digging the new single, louder than [debut single] 'Kryptonite.'" He adds that he's enjoying the ride more this time. "Last time I did so much partying," I don't remember a lot of it. This time I'm sober, and I'm having a lot more fun every show, and I'm enjoying the heck out of it."

HOBB senior talent buyer Jim Mallonee is among the promoters relying the benefits of the tour. "We blew out the Variety in Atlanta, the Center Stage in Charleston [S.C.], and the House of Blues in Myrtle Beach [S.C.]," Mallonee says, adding that tickets were generally in the \$16.50-\$22 range. "The Myrtle Beach club is the largest in the chain [with a 2,200 capacity], and I've only had one other band sell out here in January: the Black Crowes. [3DD] sold out our biggest club in our smallest market in our slowest month."

Mallonee is bullish about 3DD's future: "They're definitely over the sophomore jinx," he says. "I give them nothing but the highest marks."

3DD's current leg wraps Feb. 22 at the Verizon Wireless Theater in Houston. It will attend the Grammys Feb. 23 and shoot a live set on Feb. 24. The band will also play Bud Light and tentatively plans to play Europe in March. Plans then call for colleges, radio shows, and festivals in April/May, more European dates in June, and a summer headlining package of 4,000- to 6,000-seaters. In the fall, Australia and New Zealand could be the mix, followed by another round of U.S. dates.



Away From The Stakes: Republic/Universal act 3 Doors Down breaks the boat about the U.S. George Washington in the Mediterranean Sea during a performance for U.S. troops. The concert was part of a tour of U.S. military bases in the Middle East last fall. Now back on shore, the band kicked off a year-long trek last month. Pictured, from left, are 3 Doors Down's Brad Arnold and Matt Roberts.

on all dates. "Being out at the right time, with the right support, is really and truly what's driving the bus," McCarthy says. "That's what has allowed this band to be platinum on the first single. It's

Venue Views™

COUNTRY CLASSICS: Perceived disregard for classic country artists by country radio is hurting longtime agent/manager **Marty Martel's** ability to sell his Country Legends pack-



MARTEL

age, a fluid roster of some 30 country veterans that includes Porter Wagoner, Bill Anderson, Gene Watson, John Conlee, Hank Thompson, Little Jimmy Dickens, Stonewall Jackson, Jack Greene, Jean Shepard, Lynn Anderson, MC Ralph Emery, and many others.

Martel's main clients were once fairs, but now casinos are taking over the slack. "Casinos are the livelihood right now for the Legends," he says. "I've pitched it 'til I'm blue in the face. Lack of radio support kills legends fast, but it doesn't kill classic rock."

The price range for Legends for talent buyers ranges from \$17,500-\$50,000, with hard tickets ranging in the \$20-\$30 range. "We do about 25 shows a year, but it should be 50," Martel says. "Radio will not play the veterans of country music, and the buyers tell me [country radio] will not allow them to promote these artists. A lot of these young disc jockeys, if you ask them who Little Jimmy Dickens is, nine out of 10 won't know him."

COUNTRY'S BIG GUNS: Country's talent buyers ranges from \$17,500-\$50,000, with hard tickets ranging in the \$20-\$30 range. "We do about 25 shows a year, but it should be 50," Martel says. "Radio will not play the veterans of country music, and the buyers tell me [country radio] will not allow them to promote these artists. A lot of these young disc jockeys, if you ask them who Little Jimmy Dickens is, nine out of 10 won't know him."

Alabama's American Farewell tour, playing a mix of arenas and amphitheaters, begins June 21 in Birmingham. Dixie Chicks are putting together a summer run, with venue still being determined. George Strait is already selling out arenas, and country's top touring artists of last year—Toby Keith, Kenny Chesney, and Alan Jackson—will be out for much of the year.

Popular packages like the Rockin' Roadhouse tour (Mark Chesnut, Tracy Lawrence, and Joe Diffie) and the Honky Tonk Tailgate Party (Rhett Akins, Wade Hayes, Daryle Singletary, and Chad Brock) are also gearing up, and there is talk that top country diva Faith Hill and Shania Twain will tour, respectively, at some point this year.

LONDON CALLING: The April 13 Avril Lavigne concert at the John Labatt Centre in London, Ontario, became the building's 14th sellout since opening Oct. 11, 2002. The John Labatt Centre has also sold out shows for Cher, Great Big Sea, the Shaolin Monks' Wheel of Life, the Righteous Brothers, Sk8, Guns N' Roses, Royal Christmas Show, B.B. King, the American Gladiators, Cabaret, Stars on Ice, and the 2000 London Knights game. The building is managed by Brian Ohl for Global Spectrum.

IT WORKED IN 1977: A package featuring Bad Company's Paul Rodgers, Kansas, and Robin Trower will play shows, theaters, fairs, and festivals, beginning in the Midwest and running well into the summer. The tour is booked by Paradise Artists in conjunction with Creative Artists Agency.

PARTY IN THE DISTRICT: Superfly Productions will produce its seventh annual Mardi Gras Music Festival, set for March 1-2 at Twirapa Mills in New Orleans' Warehouse District. The festival features two events, Galactic's Carnival Electricos and Cowboy Mouth's Rock n' Roll Ball with Robert Earl Keen.

Carnival Electricos is Galactic's second annual all-day Mardi Gras celebration and will be the final stop at Galactic's 2003 Freestyle tour (*Billboard*, Jan. 25). Confirmed acts include Z-Trip, the Red Hot Brass Band, the Wild Magnolias, Mardi Gras Indians, and special guests. The Mardi Gras Music Festival will be Superfly's first full-scale concert event at Twirapa. Superfly will also present shows at Twirapa for its April 25-May 4 Superfly Dunder JazzFest Concert Series.

FEBRUARY 15 2003		Billboard®		BOXSCORE CONCERT GROSSES	
ARTIST(S)	VENUE/ CITY/STATE	GROSS/ CAPACITY	ATTENDANCE/ CAPACITY	PROMOTER	
GEORGE STRAIT, TAMMY COCHRAN	Cricket Pavilion, Phoenix Jan. 23	\$851,115 \$13,503/\$350	14,344 18,527	Clear Channel Entertainment	
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Kool Energy Center, St. Paul, Minn. Jan. 25	\$121,895 \$42,621/\$33	13,842 15,800	Frank Perls, Gene Inc., The Messner Group	
THE O'JAYS, GERALD LEVYER, THE WHISPERERS, DEE LEE	Mark Taper Arena, Adelphi, Md. Jan. 19-19	\$536,895 \$29,945	16,688 20,000	Clear Channel Entertainment	
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	St. Pete Times Forum, Tampa, Fla. Feb. 1	\$891,513 \$29,753/\$33	14,608 16,000	Clear Channel Entertainment, The Messner Group	
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Taladocum-Lane County Fair Center, Tallahassee, Fla. Jan. 31	\$246,108 \$42,500/\$22.50	5,527 10,000	Miscellaneous The Messner Group	
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Veterans Memorial Coliseum, St. Louis, Mo. Jan. 30	\$390,732 \$46,750/\$30.75	8,322 10,000	Clear Channel Entertainment, The Messner Group	
LIVE 105 NOT SO SILENT NIGHT: MOBY, DISTURBED, PAPA ROACH, GARY CHARLOTTE, THE DONNAS, & OTHERS	HP Pavilion, San Jose, Calif. Dec. 13	\$296,405 \$25,000	11,863 12,000	Clear Channel Entertainment	
GAITHER HOMECOMING	Mallory Arena, New York Dec. 14	\$272,823 \$28,615.75	14,317 18,363	Clear Channel Entertainment	
GOV'T MULE	Reunion Theatre, New York Dec. 30-31	\$269,224 \$13,944/\$33	6,941 20,000	Clear Channel Entertainment	
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Alliant Energy Center, Madison, Wis. Jan. 23	\$381,851 \$39	7,125 8,025	Frank Perls, Clear Channel Entertainment, The Messner Group	
GAITHER HOMECOMING	St. Pete Times Forum, Tampa, Fla. Jan. 18	\$266,867 \$25,500/\$15.50	11,654 18,000	Clear Channel Entertainment, In-house	
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Ralph Engelstad Arena, Grand Forks, N.D. Jan. 24	\$245,840 \$35	7,880 8,525	TBA Entertainment, The Messner Group	
GAITHER HOMECOMING	America West Arena, Phoenix Dec. 31	\$242,520 \$29,500/\$18.50	11,078 12,000	Clear Channel Entertainment, In-house	
WINTER WONDER JAM: ASHANTI, KID DWYER, ROSE ROYCE, AMERIE	Shrine Auditorium, Los Angeles Dec. 13	\$229,131 \$25,000/\$27.50	6,536 8,500	Clear Channel Entertainment	
GAITHER HOMECOMING	Saville Center, St. Louis Dec. 13	\$236,342 \$27,500/\$14.50	12,882 19,300	Clear Channel Entertainment	
DEF LEPPARD, RICKY WARWICK	ARCO Arena, San Francisco, Calif. Dec. 13	\$238,096 \$49,500/\$22.50	7,262 10,000	Clear Channel Entertainment	
JANE'S ADDICTION	Wilsons Theater, Los Angeles Dec. 31	\$227,865 \$154,500/\$9.50	2,300 10,000	Clear Channel Entertainment, Goldenside	
TRANS-SIBERIAN ORCHESTRA	Neotropolis, San Antonio, Texas Dec. 31	\$236,341 \$49,500/\$27.50	5,816 10,000	Clear Channel Entertainment	
G102 JINGLE BALL: NELLY, EVE, OF THE TIGER, MARK CARTER, KELLY OSBURN, TONY MUTO, & OTHERS	Twicken Center for the Arts, Camden, N.J. Dec. 22-23	\$231,796 \$29,750/\$25	4,284 8,880	Clear Channel Entertainment	
TRANS-SIBERIAN ORCHESTRA	Verizon Wireless Theater, Orlando Dec. 22-23	\$213,276 \$49,500/\$27.50	4,448 7,778	Clear Channel Entertainment	
TRANS-SIBERIAN ORCHESTRA	Paul F. Tompkins Arena, Lowell, Mass. Dec. 28	\$216,123 \$39,125/\$30	5,402 5,778	Clear Channel Entertainment	
MEAT LOAF	Wentworth Music Fair, Westbury, N.Y. Dec. 6-7	\$206,895 \$43	5,961 20,000	Clear Channel Entertainment	
TRANS-SIBERIAN ORCHESTRA	Providence Performing Arts Center, Providence, R.I. Dec. 30	\$208,628 \$30,525	4,884 9,625	Clear Channel Entertainment	
KENNY ROGERS	Wentworth Music Fair, Westbury, N.Y. Dec. 22	\$202,472 \$49,500/\$27.50	5,416 10,000	Clear Channel Entertainment	
COLDPLAY, RON SEXSMITH	UM Communications Center, Coral Gables, Fla. Jan. 22	\$194,764 \$32.75	5,947 10,000	Jack Urick Presents	
THE IRISH TENORS	DAR Convention Hall, Washington, D.C. Dec. 19	\$182,219 \$100,865	2,572 3,418	Clear Channel Entertainment	
VASILIOS PAL PULBLO, AVVENTURA, MIGUEL EL PROTAGONISTA	United Palace, Havana, Cuba Jan. 25	\$182,390 \$29,900/\$49,900	3,381 10,000	La Mega 87.8, Luisa Mendi Presents	
TRANS-SIBERIAN ORCHESTRA	Praetor's Theatre, Schenectady, N.Y. Dec. 28	\$176,310 \$42,500/\$25	5,880 10,000	Clear Channel Entertainment	
GAITHER HOMECOMING	Omaha Civic Auditorium, Omaha, Neb. Dec. 12	\$175,116 \$27,750/\$25.25	9,288 10,364	Clear Channel Entertainment	
DEF LEPPARD, RICKY WARWICK	Bill Graham Civic Auditorium, San Francisco Dec. 14	\$171,818 \$29.50	4,780 8,500	Clear Channel Entertainment	
B.B. KING, ROBERT JONES	John Latta Centre, London, Ontario Jan. 27	\$162,300 \$24,400 Canadian \$29,750/\$26.22	4,692 10,000	Pavlovsky Concerts	
THE IRISH TENORS	DeWitt Opera House, New York Dec. 19	\$161,500 \$28,500/\$40	2,254 2,750	Nobody In Particular Presents	
WINTERFEST: B2K, GUNWINE, ASHANTI, EVE, MARCUS HOUSTON	Aronowood Point, Baltimore, Md. Jan. 23	\$159,615 \$18,000	6,114 12,710	Henson Etc., Nedderline Organization	
JANE'S ADDICTION, S.T.U.N., TY KEE	The Fillmore, Denver Dec. 20	\$146,800 \$40	3,600 4,000	Clear Channel Entertainment	
GAITHER HOMECOMING	Veterans Memorial Coliseum, Jacksonville, Fla. Jan. 28	\$144,457 \$29,500/\$18.50	6,875 9,900	Clear Channel Entertainment	

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Lattimore, Moore: 'Lovers' On & Offstage

Arista Capitalizes On Married Couple's Play Run To Promote New Album



by Gail Mitchell

Rhythm, Rap, and The Blues..

BACK IN STRIDE: Miami's Roney Palace is once again the locale for the fourth annual Billboard R&B/Hip-Hop Conference and Awards Show. To be held Aug. 6-8 in association with American Urban Radio Networks and Heineken. We're looking forward to presenting another strong lineup of panels and performances. Stay tuned for additional details in the coming weeks.

SECOND COMING: For those who don't know, William "Mickey" Stevenson was the man who put together Motown's first A&R department and helped assemble the label's infamous backing band, the Funk Brothers. But rather than rest on his laurels, Stevenson is busy overseeing the launch of his latest venture, Stevenson International Entertainment Group (SIE), working in tandem with SIE Group VP B'Ana Henderson.

book he's currently penning.

"I'll be talking about what made the company tick," he says. Dismissing other Motown books like Gerald Posner's new *Motown: Money, Power, Sex and Music*, he observes, "That's people outside talking about what happened inside. I [know] it from all angles. I was inside." Contact: 818-888-6870.

BACK ON BOARD: Artists and A&Rs tie with the most nominations for the 17th annual Soul Train Music Awards. Their three nominations apiece include voting against each other in the best R&B/soul single, female, and best R&B/soul album, female, categories. Walking away with two nods are *Musiq*, Justin Timberlake, B2K, Floetry, and Nelly. Winners are determined by radio programmers, artists, and retailers.

This year's special award honorees are Dionne Warwick and LL Cool J, who will both be presented with the 1997 Lifetime Achievement Award. They will be given the Sammy Davis Jr. Award for entertainer of the year.

The awards special rolls out live March 1 in first-run syndication from the Pasadena (Calif.) Civic Auditorium with hosts Queen Latifah and Aretha Hall. Later, performances by LL Cool J, Nelly, Mariah Carey, and Timberlake have been confirmed. For a complete list of nominees, see billboard.com/awards.

RADIO KUDOS: Speaking of awards, legendary radio personality Hal Jackson will receive the Rhythm & Blues Foundation's first Special Recognition Pioneer Award for Broadcasting at the organization's 13th annual Pioneer Awards. Jackson, who is the first African-American inducted into the Radio Hall of Fame, joins a Pioneer honoree roster that includes the Supremes, Koko Taylor, and George Clinton. The event is set for Feb. 20 at New York's Manhattan Center.

ON THE RECORD: Another new indie label jumps into the game: Miami-based Truth Records. The label will initially concentrate on hip-hop under the guidance of partners Greg Suoreyni and David Schutzman; contact 305-375-0710. ... *Ginuwine's* new Epic album is now slated for April 5. ... Soul artist Peven Everett crosses over into ballet with *Performances* Feb. 14 at Chicago's Athenaeum Theatre. He plays three compositions in the ballet *Duets* for *My Valentine*. His ABB debut, *Studio Confessions*, is in stores now.

BY DAVID NATHAN

Continuing a time-honored tradition of R&B duos that includes the couplings of Marvin Gaye & Tammi Terrell, Peaches & Herb, and René & Angela, contemporary soul singers Kenny Lattimore and Chanté Moore celebrate love on *Things That Lovers Do*. The Arista set arrives in stores Tuesday (11).

In a different marketing twist, Arista is taking advantage of a ready-made promotion, thanks to the married pair's current roles in a play that shares the album's title. During its first run, *Things That Lovers Do* is stopping in Atlanta (Feb. 5-9), Washington, D.C. (Feb. 10-16), New York (Feb. 18-23), Detroit (Feb. 24-March 2), Philadelphia (March 3-16), and Baltimore (March 17-23). West Coast dates may be added later in the year after Moore gives birth to the couple's first child in the spring.

"We could have done a convention tour," says Lattimore, an Arista artist. "The thing is, I kept getting scripts for various plays. The perception is that if you do a play, your career must be [stagnant]. Chanté and I both felt that if we could do a play together, we could get rid of that stigma, bring some validity to the art form, and focus on good black theater."

Working with a script written by Jason Johnson, the pair brought in renowned Broadway choreographer/director George Faison. "Jason listened to 18 songs, including some of my hits, and he chose the songs from the album," Lattimore says. "He had a story in mind and placed the songs we presented into that story."

Arista director of marketing Tyrone Murray says the company is doing an all-out promotional around the play's dates, including radio contests in each market, tie-ins with local jewelry stores in some cities, an appearance at a major hair show in Atlanta, and listening parties for consumers on and around Valentine's Day. Further tying into the label's lifestyle campaign—in which Lattimore and Moore are tagged as "R&B's hottest new couple"—the twosome will be featured in the February issue of *Essence*.

"We're doing listening events at 200 hair and nail salons and giving out samplers at T.G.I. Friday's restaurants," Murray says. "Consumers have a spot running on Fox's syndicated show *The Hughleys*, which offers the prize of dinner with Kenny and Chanté."

Moore and Lattimore, who celebrated their first anniversary Jan. 1, say their Michael Mauldin co-produced the idea of their pairing up. "You can be in love with someone all you want, but it's a whole different thing when they're also in your work space," Lattimore observes. "So one of the first questions we considered



MOORE (LEFT) AND LATTIMORE

was how it would work once we recorded and were asked to perform together. We actually did a few appearances on awards shows to see how it would be."

While the album primarily is a tribute to classic duos (i.e., Billy Preston & Syreeta's "With You I'm Born Again," René & Angela's "You Don't Have to Cry"), it also features two new songs by Jimmy Jam & Terry Lewis:

the title track and "Loveable." Among the standout tracks are two classics by another famed duo, husband and wife team Nick Ashford and Valerie Simpson: "You're All I Need to Get By" and the pair's own 1978 hit "Is It Still Good to Ya." Besides Jam & Lewis, producers include Darby Simmons, Jamey Jaz, Jamie Hawkins, and James Poyser. First single "Loveable" went to radio last September. At press time, a second single was being chosen.

Tyrone Lyons, GM of New Beat Records in New York, expects "a lot of the younger audience who knows Kenny and Chanté won't know songs like 'Close the Door' or 'Is It Still Good to Ya.'" So those will be new to them. The older demo will be new to [them] they know those songs. The album will get a good response, provided consumers know about it."

Moore, who left MCA Records at the end of 2001, says, "No one has my signature yet as a recording artist." In the meantime, the duo—managed by Atlanta-based Arista Control—is considering a Christmas album together and preparing material for future solo projects.

FEBRUARY 15, 2003 Billboard HOT RAP TRACKS™				
Airplay monitored by Nielsen Broadcast Data Systems				
WEEK	LAST WEEK	TITLE (ARTIST)	PROFESSIONAL LABEL	Artist
1	1	IN DA CLUB (JAY-Z)	ROCK-AWOLLEDE	2 Weeks At Number 1 50 Count
2	2	MESMERIZE (JAY-Z)	ROCK-AWOLLEDE	Jay-Z Featuring Ashanti
3	4	GOSSIP FOLKS (JAY-Z)	ROCK-AWOLLEDE	Missy "Missadominate" Elliott Featuring Leticia
4	3	WANKSTA (JAY-Z)	ROCK-AWOLLEDE	50 Count
5	5	AIR FORCE ONES (JAY-Z)	ROCK-AWOLLEDE	Nelly Featuring Keyon, Ali & Murphy Lee
6	6	THUGZ MANIQUA (JAY-Z)	ROCK-AWOLLEDE	2Pac
7	7	NO BODIES (JAY-Z & CLYDE)	ROCK-AWOLLEDE	Jay-Z Featuring Beyoncé Knowles
13	13	SICK OF BEING LONELY (JAY-Z)	ROCK-AWOLLEDE	Field Mob
8	8	WORK IT (JAY-Z)	ROCK-AWOLLEDE	Missy "Missadominate" Elliott
14	14	TELL ME (WHAT'S GOIN' ON) (JAY-Z)	ROCK-AWOLLEDE	Smilez & Scooter
10	10	PARADISE (JAY-Z)	ROCK-AWOLLEDE	LL Cool J Featuring En Vogue
9	9	MADE YOU LOOK (JAY-Z)	ROCK-AWOLLEDE	Nes
12	12	DO THAT (JAY-Z)	ROCK-AWOLLEDE	Baby Featuring P. Diddy
11	11	SATISFACTION (JAY-Z)	ROCK-AWOLLEDE	Eve
15	15	SUPERMAN (JAY-Z)	ROCK-AWOLLEDE	Eminem
21	21	THE JUMP OFF (JAY-Z)	ROCK-AWOLLEDE	Lil' Kim Featuring Mr. Cheeks
16	16	MAKE IT CLAP (JAY-Z)	ROCK-AWOLLEDE	Busta Rhymes Featuring Charlie Wilson
23	23	BEAUTIFUL (JAY-Z)	ROCK-AWOLLEDE	Snoop Dogg Featuring Pharrell & Uncle Charlie Smith
20	20	EXCUSE ME MISS (JAY-Z)	ROCK-AWOLLEDE	Jay-Z
18	18	COME CLOSE TO ME (JAY-Z)	ROCK-AWOLLEDE	Common Featuring Mary J. Blige
22	22	WHAT HAPPENED TO THAT BOY (JAY-Z)	ROCK-AWOLLEDE	Baby Featuring Clipse
15	15	LOSE YOURSELF (JAY-Z)	ROCK-AWOLLEDE	Eminem
17	17	LOVE THE LAST TIME (JAY-Z)	ROCK-AWOLLEDE	Clipse
19	19	GIMME THE LIGHT (JAY-Z)	ROCK-AWOLLEDE	Sean Paul
25	25	A.D.I.D.A.S. (JAY-Z)	ROCK-AWOLLEDE	Killer Mike Featuring Big Boi

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FEBRUARY 15
2003

Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS™

THIS WEEK		LAST WEEK		TITLES		PRODUCER(S) / WRITER(S)		IMPRINT & NUMBER / PROMOTION LABEL		ARTIST		WEEKS ON CHART		PEAK POSITION	
NUMBER 1 / GREATEST GAINER/AIRPLAY															
1	2	4	1	IN DA CLUB		50 Cent		1		50 Cent		1		1	
2	1	1	1	MISS YOU		Arashif		1		Arashif		1		1	
3	2	1	2	IGNITION		R. Kelly		2		R. Kelly		2		1	
4	8	8	1	WANKSTA		50 Cent		4		50 Cent		4		1	
5	6	5	1	MEMESIZEE		Ja Rule Featuring Ashanti		5		Ja Rule		5		1	
6	10	18	1	ALL I HAVE		Ja Rule Featuring Lil' Kim		6		Ja Rule		6		1	
7	15	10	1	GOSSIP FOLKS		Missy "Misdemeanor" Elliott Featuring Ludacris		7		Missy "Misdemeanor" Elliott		7		1	
8	5	15	1	LOVE OF MY LIFE (AN ODE TO HIP HOP)		Erykah Badu Featuring Common		8		Erykah Badu		8		1	
9	13	20	1	HOW YOU GONNA ACT LIKE THAT		Tyrese		9		Tyrese		9		1	
10	7	7	1	I SHOULD BE...		Dr. Hill		10		Dr. Hill		10		1	
11	3	7	1	BUMP, BUMP, BUMP		BZN & P. Diddy		11		BZN & P. Diddy		11		1	
12	11	10	1	FARLOUS		Jahiem		12		Jahiem		12		1	
13	9	12	1	AIR FORCE ONES		Nelly Featuring Kelly Rowland		13		Nelly		13		1	
14	13	13	1	DONTCHANGE O		Missy		14		Missy		14		1	
15	11	11	1	THUGZ MANSION		2Pac		15		2Pac		15		1	
16	20	23	1	SICK OF BEING LONELY		Field Mob		16		Field Mob		16		1	
17	38	55	1	EXCUSE ME MISS		Jay-Z		17		Jay-Z		17		1	
18	16	16	1	WORK IT		Missy "Misdemeanor" Elliott		18		Missy "Misdemeanor" Elliott		18		1	
19	12	14	1	MADE YOU LOOK		Nas		19		Nas		19		1	
20	17	17	1	MAKE IT CLAP		Busta Rhymes Featuring Split 7z		20		Busta Rhymes		20		1	
21	24	24	1	COME CLOSE TO ME		Common Featuring M. J. Blag		21		Common		21		1	
22	26	26	1	THE JUMP OFF		Lil' Kim Featuring Mr. Cheeks		22		Lil' Kim		22		1	
23	28	28	1	CRY ME A RIVER		Justin Timberlake		23		Justin Timberlake		23		1	
24	17	14	1	PARADISE		Lil' Kim Featuring Ameri		24		Lil' Kim		24		1	
25	27	27	1	I CARE 4 U		Arashif		25		Arashif		25		1	
26	42	52	1	BEAUTIFUL		Snoop Dogg Featuring Pharrell & Uncle Charlie		26		Snoop Dogg		26		1	
27	33	33	1	WHAT HAPPENED TO THAT BOY		Baby Featuring Clipse		27		Baby		27		1	
28	22	22	1	SATISFACTION		Smile & Southside		28		Smile & Southside		28		1	
29	35	35	1	TELL ME (WHAT'S GOIN' ON)		Baby Featuring P. Diddy		29		Baby		29		1	
30	24	21	1	DO THAT...		Jay-Z Featuring Beyonce		30		Jay-Z		30		1	
31	25	19	1	'03 BONNIE & CLYDE		Nines		31		Nines		31		1	
32	41	41	1	LAUNDROMAT		Vivian Green		32		Vivian Green		32		1	
33	34	34	1	EMOTIONAL ROLLERCOASTER		50 Cent Featuring The Neptunes		33		50 Cent		33		1	
34	34	34	1	REALEST NIGGAZ		50 Cent		34		50 Cent		34		1	
35	31	26	1	GIMME THE LIGHT		Sean Paul		35		Sean Paul		35		1	
36	37	37	1	NO LETTING GO		Wayne Houston		36		Wayne Houston		36		1	
37	50	54	1	THAT GIRL		Marques Houston		37		Marques Houston		37		1	
38	43	43	1	HELL YEAH		Ginuwine Featuring Baby		38		Ginuwine		38		1	
39	39	39	1	GUESS WHAT		Sylvia Johnson		39		Sylvia Johnson		39		1	
40	31	31	1	LUV U BETTER		Lil' Kim		40		Lil' Kim		40		1	
41	30	32	1	WHEN THE LAST TIME		Clipse		41		Clipse		41		1	
42	35	35	1	LOSE YOURSELF		Clipse		42		Clipse		42		1	
43	29	29	1	ONE OF THOSE DAYS		Whitney Houston		43		Whitney Houston		43		1	
44	61	64	1	SUPERMAN		Eminem		44		Eminem		44		1	
45	30	30	1	TALKIN' TO ME		Eminem		45		Eminem		45		1	
46	43	43	1	A.D.I.A.S.		Killer Mike Featuring Big Boi		46		Killer Mike		46		1	
47	40	40	1	TRICK HOLIDAY		Trick Daddy Featuring LaTocha Scott		47		Trick Daddy		47		1	
48	46	46	1	HE IS		Heather Headley		48		Heather Headley		48		1	
49	54	54	1	ALL I NEED		For Joe Featuring Timbaland & Armageddon		49		For Joe		49		1	
50	61	61	1	X GON' GIVE IT TO YA		DMX		50		DMX		50		1	
51	58	58	1	DEEP		Blackstreet		51		Blackstreet		51		1	
HOT SHOT DEBUT															
52	59	60	1	B R RIGHT		Trina Featuring Ludacris		52		Trina		52		1	
53	58	59	1	MA, I DON'T LOVE HER		Clipse Featuring Faith Evans		53		Clipse		53		1	
54	56	73	1	I KNOW WHAT YOU WANT		Busta Rhymes Featuring Mariah Carey & The Pimp Squad		54		Busta Rhymes		54		1	
55	60	68	1	THIS VERY MOMENT		K-Ci & Juba		55		K-Ci & Juba		55		1	
56	73	81	1	I CAN		Yolande Adams		56		Yolande Adams		56		1	
57	52	49	1	HIT THE FREEWAY		Teal Braxton Featuring Loon		57		Teal Braxton		57		1	
58	72	72	1	SAY YES		Floetry		58		Floetry		58		1	
59	51	51	1	I DON'T GIVE A B&W		Lil' Jon & The East Side Boyz Featuring Mystikal & Krystina Bush		59		Lil' Jon & The East Side Boyz		59		1	
60	64	70	1	BREAK YOU OFF		The Roots Featuring Musiq		60		The Roots		60		1	
61	74	74	1	GIRLFRIEND		50 Cent		61		50 Cent		61		1	
62	55	62	1	WHAT WE DO		Freeway Featuring Jay-Z & Beanie Sigel		62		Freeway		62		1	
63	67	67	1	CHOPPA STYLE		Choppa Featuring Master P		63		Choppa		63		1	
HOT SHOT DEBUT															
64	71	71	1	GET BUSY		Sean Paul		64		Sean Paul		64		1	
65	71	71	1	C'MON		Marlo		65		Marlo		65		1	
66	71	71	1	JOHN DOE		Shade Sheist Featuring DJ Quik, H.C. AMG & Swift		66		Shade Sheist		66		1	
67	71	71	1	PATIENTLY WAITING		50 Cent Featuring Eminem		67		50 Cent		67		1	
68	71	71	1	CLOSE		Genaid Lovers		68		Genaid Lovers		68		1	
69	71	71	1	DAMN		De La Soul		69		De La Soul		69		1	
70	71	71	1	BUNNY HOP		Da Encourage		70		Da Encourage		70		1	
71	71	71	1	TAKE YOU HOME		Anjin Martinez Featuring Killa		71		Anjin Martinez		71		1	
72	71	71	1	ANGEL		Amadea Perez		72		Amadea Perez		72		1	
73	71	71	1	CAN'T LET YOU GO		Fabulous Featuring Mike Shavy & Lil' M		73		Fabulous		73		1	
74	71	71	1	8 MILE		Eminem		74		Eminem		74		1	
75	71	71	1	THE BATTLE IS THE LORD'S		Yolande Adams		75		Yolande Adams		75		1	
76	71	71	1	THE MORNING AFTER		DeLa Soul		76		DeLa Soul		76		1	
77	71	71	1	WHAT WOULD YOU DO?		Non Joley AKA Mr. Big		77		Non Joley AKA Mr. Big		77		1	
78	71	71	1	IMAGINE THAT		Nest		78		Nest		78		1	
79	71	71	1	NEVER SCARED		Samuelsson And His Industry Friends		79		Samuelsson		79		1	
80	71	71	1	BIGGER BUSINESS		Swiss Beats Featuring Non Joley, P. Diddy, Baby, Justinian, Snoop Dogg, Casey & T		80		Swiss Beats		80		1	
81	71	71	1	GETCHYA HANDS UP		E.S.G. & Slim The		81		E.S.G. & Slim The		81		1	
82	71	71	1	YEAR YEAH U KNOW IT		Keith Murray Featuring El Squad		82		Keith Murray		82		1	
83	76	79	1	JENNY FROM THE BLOCK		Jennifer Lopez Featuring Ja Rule & Styles		83		Jennifer Lopez		83		1	
84	83	83	1	FEELIN' UP (PART II)		Solange Featuring N.O.R.E.		84		Solange		84		1	
85	97	97	1	THIS IS MY PARTY		Fabulous		85		Fabulous		85		1	
86	75	75	1	PIMP JUICE		Neely		86		Neely		86		1	
87	86	86	1	FROM THE CHUJUH TO DA PALACE		Snoop Dogg		87		Snoop Dogg		87		1	
88	79	79	1	THUG LOVIN'		Ja Rule Featuring Bobby Brown		88		Ja Rule		88		1	
89	89	89	1	EVERYBODY		Hate The Ritz		89		Hate The Ritz		89		1	
90	84	84	1	STEP IN THE NAME OF LOVE		R. Kelly		90		R. Kelly		90		1	
91	82	82	1	SYMPHONY IN X MAJOR		Kristi Featuring D. Drey		91		Kristi		91		1	
GREATEST GAINERS/SALES															
92	99	99	1	UP IN DA CLUB 2NITE		Reverend		92		Reverend		92		1	
93	76	76	1	COT DAMN		Clipse Featuring Beccy P, Colehaan & Ali L		93		Clipse		93		1	
94	93	93	1	BREATHE		Stu Central		94		Stu Central		94		1	
95	90	90	1	HOW I FEEL		Lexx Featuring Lil' Flip		95		Lexx		95		1	
96	96	96	1	JAH IS MY ROCK		Caribbean Pulse Featuring Demetrius "A. Gang" Marley		96		Caribbean Pulse		96		1	
97	95	95	1	LOVE I Z		Erick Sermon Featuring Al Green		97		Erick Sermon		97		1	
98	100	100	1	SKILLS		Cam'ron		98		Cam'ron		98		1	
99	99	99	1	DANCE WITH ME		Ja Rule Featuring Ali & Young Flame		99		Ja Rule		99		1	
100	94	94	1	HEADZ UP		Nappy Roots		100		Nappy Roots		100		1	

Billboard Hot R&B/Hip-Hop Singles & Tracks is a weekly chart of the most popular R&B/Hip-Hop singles and tracks in the United States. The chart is compiled by Billboard magazine, which is published by the National Music Publishers' Association (NMPA). The chart is based on sales data from a variety of sources, including retail stores, digital downloads, and streaming services. The chart is updated every week, and the top 100 songs are listed. The chart is a key indicator of the popularity of R&B/Hip-Hop music in the United States.

R&B/HIP-HOP

Words & Deeds™

TRUTH-TELLING: In describing his sound, Egyptian-Lebanese artist Clotaire K says it is "hip-hop's way of telling the truth with beats plus traditional Middle Eastern music."

The France-based rapper/singer/songwriter/producer and *ud* (Arabic lute) player has delivered the exciting hip-hop album *Lebanese*. Released in France by Nocturne last November, the set is now available internationally.



CLOTIAIRE K

Clotaire's affinity for his mother's homeland was the inspiration for the album's title. "I grew up in a French and American environment, which explains the mixing in my music," says the artist, who raps in French, Arabic, and English. "I also fought hard to try to reach the sonic and dynamics of American productions."

Clotaire produced *Lebanese*, whose 17 tracks comprise various styles. There is basic hip-hop ("Flotte" [Float]), classical *ud* playing ("Takassim"), drum'n bass beats ("Emigrate [Remix]"), futuristic pop-political storytelling ("Le Criminel" [The Criminal]), and hardcore sounds ("Bif Bam Boom").

Although Clotaire says the English- and Arabic-rapped "Lubnan" (Arabic for "Lebanon") is a "song of hope," it is also a pointed commentary espousing such issues as political intervention, hatred, war, and religion. His paternal side is acknowledged on "Papa," a mellow, slow-rolling song.

"If you listen carefully, you'll find the track's chorus—dedicated to the memory of my father—is a Coptic chant from Egypt," Clotaire says. "It's one of the oldest Christian religions of the world, having started in Egypt before Islam."

POST-MIDEM: "I was impressed by the variety of hip-hop and urban-related elements, producers, and artists from a variety of territories who came to network," Punch Media president

Lauren Coleman says. She is referring to the urban music panels she helped organize for MIDEM 2003.

Coleman notes, "The French stand was very impressive. But the U.K. was definitely there, and circulating in full force were people from Germany, Sweden, and as far away as Israel."

The good news is that urban music was finally well-received and respected at MIDEM, adds Marie-Agnès Beau, London chief for the French Music Export office (FMEO). "I was so happy to see American stars interacting with British and French professionals for the first time. The urban village had lots of booths and great gigs, while the best party of the whole MIDEM setup was Roc-A-Fella's."

Speaking of the FMEO, it is celebrating its 10th anniversary this month on a continuing high. The London office proactively engages the U.K. music industry and media. It also maintains an information site (french-music.org), as well as publishing a quarterly magazine and genre-specific directories. Its latest directory, *A Guide to French Urban Music*, features mostly hip-hop acts.

Of the 10 territories the FMEO represented, Beau says, "Germany opened very quickly to French urban music. They really appreciated the French approach, which was not too commercial nor too hardcore."

COMING SOON: Tony Allen, the former Fela Kuti drummer, is signed to French indie label Wrasse. Comed execs suggested he collaborate with respected U.K. MC Ty, the Nigerian-born, London-based Allen admits he originally thought Ty was an American rapper. Mistaken identity aside, the collaboration yielded two tracks on Allen's *Home Cooking*, which was released last November in the U.K. by British world-music label Wrasse. The Ty-featured track "Woman to Woman" has extended interest beyond Allen's world-music fan base.

Gambian rap group Da Fagitive end their U.K. tour Feb. 14 at London's Chimes club. One of the act's heroes, Senegalese veteran rap group *Daara J*, has another fine album, *Boonrang*, which streets via BMG this month in France. It deserves a wider release.

So does French/Spanish/Latin hip-hop group *Orishá's* engaging *Emigrante* (Emigrant). Surprisingly, EMI Spain has had few international takers for the set. EMI U.K.'s stateside label releases *Stratified Sampled* this week. It contains originals of much-sampled tracks by such artists as British singer Labi Saffre.

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Billboard® HOT R&B/HIP-HOP AIRPLAY

LAST WEEK	TITLE	ARTIST (IMP/INT/PRO/MOTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/INT/PRO/MOTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/INT/PRO/MOTION LABEL)
1	In Da Club	50 CENT (G/INT/PRO/AR)	28	What Happened to That Boy	THE LOOTEN (IMP/INT/PRO/AR)	52	I Got Give It to Yo	THE LOOTEN (IMP/INT/PRO/AR)
2	Ms. Kelly	MS. KELLY (IMP/INT/PRO/AR)	29	Satisfaction	THE LOOTEN (IMP/INT/PRO/AR)	53	8 R Right	THE LOOTEN (IMP/INT/PRO/AR)
3	Ignition	50 CENT (G/INT/PRO/AR)	30	Beautiful	THE LOOTEN (IMP/INT/PRO/AR)	54	I Know What You Want	THE LOOTEN (IMP/INT/PRO/AR)
4	U Don't Have a Choice	50 CENT (G/INT/PRO/AR)	31	Lonely	THE LOOTEN (IMP/INT/PRO/AR)	55	The Very Moment	THE LOOTEN (IMP/INT/PRO/AR)
5	Meaneater	50 CENT (G/INT/PRO/AR)	32	Tell Me (What's Your Goal?)	THE LOOTEN (IMP/INT/PRO/AR)	56	I Don't Give A F---	THE LOOTEN (IMP/INT/PRO/AR)
6	All I Need	50 CENT (G/INT/PRO/AR)	33	Do That	THE LOOTEN (IMP/INT/PRO/AR)	57	Yes Yes	THE LOOTEN (IMP/INT/PRO/AR)
7	Goosebumps	50 CENT (G/INT/PRO/AR)	34	Emotional Rollercoaster	THE LOOTEN (IMP/INT/PRO/AR)	58	Oh My God	THE LOOTEN (IMP/INT/PRO/AR)
8	Love Of My Life (An Ode To Hip Hop)	50 CENT (G/INT/PRO/AR)	35	Landlord	THE LOOTEN (IMP/INT/PRO/AR)	59	I Don't Give A F---	THE LOOTEN (IMP/INT/PRO/AR)
9	How You Gonna Act Like That	50 CENT (G/INT/PRO/AR)	36	Realize Niggaz	THE LOOTEN (IMP/INT/PRO/AR)	60	Hi The Freeway	THE LOOTEN (IMP/INT/PRO/AR)
10	I Should Be	50 CENT (G/INT/PRO/AR)	37	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	61	Oh My God	THE LOOTEN (IMP/INT/PRO/AR)
11	Fabulous	50 CENT (G/INT/PRO/AR)	38	No Letting Go	THE LOOTEN (IMP/INT/PRO/AR)	62	Oh My God	THE LOOTEN (IMP/INT/PRO/AR)
12	Air Force Ones	50 CENT (G/INT/PRO/AR)	39	Hell Yeah	THE LOOTEN (IMP/INT/PRO/AR)	63	Chappa Style	THE LOOTEN (IMP/INT/PRO/AR)
13	Gettin' The Light	50 CENT (G/INT/PRO/AR)	40	That Girl	THE LOOTEN (IMP/INT/PRO/AR)	64	John Doe	THE LOOTEN (IMP/INT/PRO/AR)
14	Gettin' The Light	50 CENT (G/INT/PRO/AR)	41	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	65	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
15	Gettin' The Light	50 CENT (G/INT/PRO/AR)	42	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	66	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
16	Gettin' The Light	50 CENT (G/INT/PRO/AR)	43	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	67	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
17	Gettin' The Light	50 CENT (G/INT/PRO/AR)	44	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	68	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
18	Gettin' The Light	50 CENT (G/INT/PRO/AR)	45	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	69	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
19	Gettin' The Light	50 CENT (G/INT/PRO/AR)	46	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	70	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
20	Gettin' The Light	50 CENT (G/INT/PRO/AR)	47	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	71	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
21	Gettin' The Light	50 CENT (G/INT/PRO/AR)	48	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	72	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
22	Gettin' The Light	50 CENT (G/INT/PRO/AR)	49	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)	73	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)

Records with the greatest increases in airplay: 2003. VNU Business Media, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national random panel of active listening. Based on 142 stations. Records are inductively measured 14 hours a day, 7 days a week. Song ranked by greatest increases, compiled by cross-referencing station's active listening with Nielsen SoundScan data. Data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

FEBRUARY 15
2003

Billboard® HOT R&B/HIP-HOP SINGLES SALES

LAST WEEK	TITLE	ARTIST (IMP/INT/PRO/MOTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/INT/PRO/MOTION LABEL)	LAST WEEK	TITLE	ARTIST (IMP/INT/PRO/MOTION LABEL)
1	Ignition	50 CENT (G/INT/PRO/AR)	15	Beautiful	THE LOOTEN (IMP/INT/PRO/AR)	59	Love It	THE LOOTEN (IMP/INT/PRO/AR)
2	Everybody	50 CENT (G/INT/PRO/AR)	16	What We Do	THE LOOTEN (IMP/INT/PRO/AR)	60	Let's Be	THE LOOTEN (IMP/INT/PRO/AR)
3	Up In Da Club 2nite	50 CENT (G/INT/PRO/AR)	17	Sexy From The Back	THE LOOTEN (IMP/INT/PRO/AR)	61	Madness (Remix)	THE LOOTEN (IMP/INT/PRO/AR)
4	This Is My Party	50 CENT (G/INT/PRO/AR)	18	Oh My G's With My Mix	THE LOOTEN (IMP/INT/PRO/AR)	62	Drop Drop	THE LOOTEN (IMP/INT/PRO/AR)
5	How I Feel	50 CENT (G/INT/PRO/AR)	19	Faithful To	THE LOOTEN (IMP/INT/PRO/AR)	63	Love U Better	THE LOOTEN (IMP/INT/PRO/AR)
6	Once Upon A Time	50 CENT (G/INT/PRO/AR)	20	Bliss Blah Blah Blah	THE LOOTEN (IMP/INT/PRO/AR)	64	Grindin'	THE LOOTEN (IMP/INT/PRO/AR)
7	Jah In My Rack	50 CENT (G/INT/PRO/AR)	21	Rock The Party	THE LOOTEN (IMP/INT/PRO/AR)	65	Thugz Livin'	THE LOOTEN (IMP/INT/PRO/AR)
8	Goosebumps	50 CENT (G/INT/PRO/AR)	22	B R Right	THE LOOTEN (IMP/INT/PRO/AR)	66	Focus	THE LOOTEN (IMP/INT/PRO/AR)
9	Incomplete	50 CENT (G/INT/PRO/AR)	23	Paradise	THE LOOTEN (IMP/INT/PRO/AR)	67	Come Close To Me	THE LOOTEN (IMP/INT/PRO/AR)
10	Gettin' The Light	50 CENT (G/INT/PRO/AR)	24	Excuse Me Miss	THE LOOTEN (IMP/INT/PRO/AR)	68	How Baby	THE LOOTEN (IMP/INT/PRO/AR)
11	Yeah Yeah U Know It	50 CENT (G/INT/PRO/AR)	25	Hi The Freeway	THE LOOTEN (IMP/INT/PRO/AR)	69	No Letting Go	THE LOOTEN (IMP/INT/PRO/AR)
12	In Da Club	50 CENT (G/INT/PRO/AR)	26	50 Bonnes & Clyde	THE LOOTEN (IMP/INT/PRO/AR)	70	Move B---H (Vip)	THE LOOTEN (IMP/INT/PRO/AR)
13	Makes It Clap	50 CENT (G/INT/PRO/AR)	27	Can I	THE LOOTEN (IMP/INT/PRO/AR)	71	Mr. Baller	THE LOOTEN (IMP/INT/PRO/AR)
14	Gettin' The Light	50 CENT (G/INT/PRO/AR)	28	Unbreakable (West Side Connection)	THE LOOTEN (IMP/INT/PRO/AR)	72	Full On	THE LOOTEN (IMP/INT/PRO/AR)
15	Feelin' You (Part II)	50 CENT (G/INT/PRO/AR)	29	Light	THE LOOTEN (IMP/INT/PRO/AR)	73	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
16	Meaneater	50 CENT (G/INT/PRO/AR)	30	Virginity	THE LOOTEN (IMP/INT/PRO/AR)	74	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
17	Just Like You	50 CENT (G/INT/PRO/AR)	31	Wednesday	THE LOOTEN (IMP/INT/PRO/AR)	75	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
18	Star	50 CENT (G/INT/PRO/AR)	32	Break Up On	THE LOOTEN (IMP/INT/PRO/AR)	76	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
19	Throw Up	50 CENT (G/INT/PRO/AR)	33	What's Up	THE LOOTEN (IMP/INT/PRO/AR)	77	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
20	Bump, Bump, Bump	50 CENT (G/INT/PRO/AR)	34	When The Last Time	THE LOOTEN (IMP/INT/PRO/AR)	78	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)
21	Climax	50 CENT (G/INT/PRO/AR)	35	Never Scared	THE LOOTEN (IMP/INT/PRO/AR)	79	Gettin' The Light	THE LOOTEN (IMP/INT/PRO/AR)

Records with the greatest sales increase: 2003. VNU Business Media, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national random panel of active listening. Based on 142 stations. Data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core B&B/Hip-Hop stores by

[illegible][illegible]

Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national survey

LAST NAME	FIRST NAME	ARTIST	APPEARANCE NUMBER	DISTRIBUTION	Label	Genre	Total	WEEKS ON CHART	WEEKS AT NO. 1
3	2	3PAC <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
4	3	2PAC <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
5	4	1	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
6	5	EMINEM <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
7	6	MACY <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
8	7	2PAC <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
9	8	2PAC <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
10	9	R. KELLY <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
11	10	THE NOTORIOUS B.I.G. <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
12	11	LIL' FLIP <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
13	12	AL GREEN <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
14	13	DONNIE McCULLIGRIN <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
15	14	EMINEM <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1
16	15	KEITH SWEAT <i>A</i>	<i>Unplanned and unplanned</i>	1994	Atlantic	West Coast Rap	215	1	1

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Latin Notas

DISNEY DISCS: Anyone who has kids has a Walt Disney album, cassette, book, or movie lying around their house. Quite simply, this is a fact of life—trust me, I know.

Now, if you happen to speak Spanish, it's also highly likely you'll have at least some of those movies, books, or read-alongs in Spanish. (Trust me, I know that, too.) But you won't have any albums in Spanish, because they simply did not exist—until this month. On Feb. 11, Disney will release a market *Favoritas de las Princesas de Disney* (Disney Princess Favorites) and *Disney Presenta Cantar y Jugar* (Disney Presents Sing and Play).



PRINCE

That there were not any Spanish Disney albums in the U.S. market may come as a surprise; this, after all, is a company that has gone to great lengths to reach a Spanish-speaking audience. "But as far as creating compilations and special albums, we hadn't done that in the U.S.," Walt Disney Records executive director of Latin America Cary Prince says.

The time is now, Prince says, "because we've been receiving many requests from retail and consumers. We decided we would put out our best-selling titles in Spanish. We've always recognized the Hispanic marketplace as important; offering our two best titles [is] a great way to capitalize on it."

While *Cantar y Jugar* is a collection of traditional Latin children's songs (including "Amor Con Leche" and "Que Leche") nicely arranged in a variety of styles—from cumbia to tango and reggae—and performed with traditional instrumentation, *Princesas* compiles Disney's leading princess songs in their Spanish versions, plucked from their respective soundtracks. Aside from Tiana, who sings "No Hablaré" (I Won't Talk) from *The Princess and the Frog*, there are no star names here. Prince says this is not a problem: "We don't work artists as much as we work a name and a brand."

Because Disney has always crossed

borders, both discs are expected to be released in Latin America, probably coinciding with each country's Día del Niño (Children's Day).

In the U.S., the albums are distributed by Universal Music and Video Distribution, and—aside from selling them in Disney stores—emphasis is being placed on mass-market accounts as well as on one-stop-to-target mom-and-pop. Among other marketing strategies, both releases will be clipped in the Latin foods section of 200 Wal-Mart stores during March.

Aside from the albums, Disney has been quietly putting out a series of DVD read-alongs since August 2002 that feature various language choices, including Spanish. Prince says, "This month we're putting out *El Rey León* (The Lion King) and *El Libro de la Selva* (Jungle Book). So when distribution goes to retail saying we have these two albums, they also offer the DVDs. Domestically, Walt Disney Records increased net sales by 42% from last year. What we're doing is just another part of our multi-pronged initiative to increase our sales."

On March 4, the label will release *La Vida Micky II*, the follow-up to *La Vida Micky I*, which featured a Disney version of Ricky Martin's "Livin' la Vida Loca." Volume two will feature, among others, a version of Las Ketchup's "The Ketchup Song."

LOOK WHAT BLEW UP: In what may be a first nationwide, graduate students from the University of Miami's (UM) music-business program have established a music-publishing company that will sign and place songs. Called Category 5 Music Publishing in an allusion to the strongest hurricane category the Hurricanes is the name of the school's football team, the company is entirely run and promoted by students, who receive advice from faculty members. So far, two songwriters, Sam Hooper and Adrian Gordon—UM students whose material leans toward R&B—have been signed. But staffers hope to appeal beyond the student body and are looking for leads into all genres. Marketing director Mariana Pardo says, "We are really young, we have fresh ideas, and we're really passionate about this."

CHART NEWS: Ry Cooder and Manuel Galbán's *Mambo Sinuendo* debuts atop the *Billboard* Top Latin Albums chart with three times more sales than the No. 2 contender, Shakira's *Gracias Exito*. Radio has not supported this jazzy, instrumental piece—which goes to show that the rules are made to be debunked.

BY RANDY LUNA

SAN JUAN, PUERTO RICO—To categorize an album into a specific music genre might, almost instantly, mean that it will be rejected by those who do not follow that particular style. But occasionally, when delivered in an exceptional manner, some such albums can garner mass acceptance.

Enter Tego Calderón, a 30-year-old-rapper who has generated the biggest buzz in Puerto Rico in the past couple of months via the well-crafted maneuvers presented on his debut record, *El Aballarde*, on indie White Lion Records. Reaching rap and non-rap fans alike, the album is close to selling 100,000 copies in less than two months, according to Calderón's public-relations firm, and is currently No. 49 on the *Billboard* Top Latin Albums chart after seven weeks.

Calderón's success can be attributed to various factors. First, his lyrics—for the most part consisting of social criticism and the problems of a struggling artist—are delivered in a sensitive, relaxed manner that is easier to digest than the traditional angry, fast-paced rap with strong sexual and violent content that is usually heard on the island. Calderón also fuses hip-hop with such upbeat genres as *reggaeton* (a modern form of reggae dancehall with rap lyrics), *salsa* (via his biggest influence, Ismael Rivera), and *bomba* (a form of call-and-response tribal music driven by heavy percussion), which increase his appeal.

"I owe much of my success to my musical upbringing," Calderón says. "I learned every type of music: I was influenced very much by Ismael [Rivera] and hardcore rap: Public Enemy, N.W.A. But my style is very particular, because I like to mix Latin music."

Indeed, a big part of the Calderón package, manager Ender Vega says, is his capacity to reach the young rap buyer as well as a slightly older crowd. Vega—who is a partner in Acisum Group, a Puerto Rican-based management and production company that puts together Puerto Rico's Premios Tó Música (Puerto Rico's national music awards)—says Calderón was marketed as an underground rap artist, which is the norm, but as a pop act. "We set him up with a PR firm, which is rare in this genre, and that's given him credibility with the media, who tend to look down on rap and hip-hop here."

Aside from that, Calderón's album was released last December after considerable set-up efforts, including TV promotion through popular TV show *Amada Pa'l Cara*—Go to Hell, which is a weekly TV production company produces. Spots were produced in partnership with retailer La Gran Discoteca. Puerto Rico's other major retailer, Casa de los Tapes, sponsored

Calderón Appeals To Rap And Non-Rap Fans



CALDERÓN

sored a series of in-stores in which Calderón would arrive in a

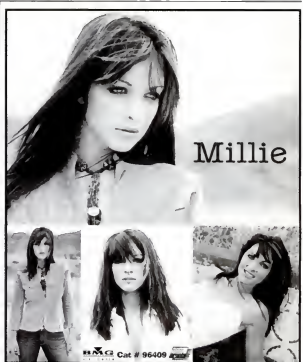
helicopter and give out posters and T-shirts to fans as added value. It is, Vega says flatly, a "completely different way of promoting rap and hip-hop."

Calderón, a well-rounded musician, is suited for this type of promotion. A bongo and timbales player since he was a child, he also studied at Puerto Rico's Escuela Libre de Música conservatory for five years while simultaneously playing drums in a rock band. His solo debut came after years of guesting on other rappers' albums and was aided by Santa Rosa's string of concerts at San Juan's Centro de Bellas Artes last fall.

Calderón will headline a show at the Roberto Clemente Coliseum March 14 (which has a capacity of 7,000) and has made promotional stops at Orlando, Fla., and Panama. Vega says conversations are under way with a "major distributor" for exposure in the U.S.

A grateful Calderón says his good fortune will probably come through on his next album. "I am grateful to life, to people," he says. "I think that will be reflected in my music."

Additional reporting by Leila Cobo in Miami.



Millie

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Sales data compiled by Nielsen
SoundScan

LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	1 Week At Number 1	PEAK POSITION	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	1 Week At Number 1	PEAK POSITION
1	1	RY COODER MANUEL GALTAN RY COODER MUSIC/IMPACTO MUSICAL (R) (R) (R)	1	46	46	1	CRISTIAN AMERICA/IMPACTO MUSICAL (R) (R) (R)	1	13
2	2	SHAKIRA JIVE/IMPACTO MUSICAL (R) (R) (R)	1	52	49	2	ANTONIO AGUILAR SONO/IMPACTO MUSICAL (R) (R) (R)	1	49
3	4	VARIOUS ARTISTS PROTEGIDOS DE LA MUSICA (R) (R) (R)	1	50	50	3	GRUPO EXTERMINADOR/LOS ORIGINALES ENCUENTRO A TODA MEDIDA (R) (R) (R)	1	52
4	1	LOS BUKIS 30 Inevitables (R) (R) (R)	1	54	52	4	MARCO ANTONIO SOLIS MUSICA Y CULTURA/IMPACTO MUSICAL (R) (R) (R)	1	51
5	3	JUANES UN DIA NORMAL (R) (R) (R)	1	54	52	5	ELVIS CRESPO SONO/IMPACTO MUSICAL (R) (R) (R)	1	52
6	7	LA KATYUP LA KATYUP (R) (R) (R)	1	51	49	6	INTOCABLE SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
7	6	INDUSTRIA DEL AMOR 30 Inevitables (R) (R) (R)	1	57	53	7	LUPILLO RIVERA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
8	7	RICARDO ARJONA Santo Pecado (R) (R) (R)	1	58	44	8	BANDA EL RECODO SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
9	18	VARIOUS ARTISTS 38 Grupos de Coleccion (R) (R) (R)	1	59	52	9	JOEL HIGUERA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
10	18	INDIA Latin Sought: Mi Alma Y Corazon (R) (R) (R)	1	56	62	10	CELIA CRUZ SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
11	10	LIMITE Sonidos Latinos (R) (R) (R)	1	51	55	11	GILBERTO SANTA ROSA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
12	9	KUMBIA KINGS All Mixed Up: Los Remixes (R) (R) (R)	1	62	72	12	BACILO SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
13	14	SELENA One's (R) (R) (R)	1	61	58	13	A.B. & QUINTANILLA III Y LOS KUMBIA KINGS SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
14	8	VARIOUS ARTISTS Arcadia Musical Mexican Vol. 2 (R) (R) (R)	1	63	61	14	LOS RAZOS SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
15	16	MANA Revolucion De Amor (R) (R) (R)	1	66	71	15	JIMMY GONZALEZ EL GRUPO MAZZ SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
16	—	LOS TEMERARIOS Jeyas Vol. 2 (R) (R) (R)	1	66	71	16	HECTOR & TITO Sonidos Latinos (R) (R) (R)	1	51
17	12	ENRIQUE IGLESIAS Sonidos Latinos (R) (R) (R)	1	67	60	17	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
18	13	LOS TIEMPOS DEL NORTE La Reina Del Sur (R) (R) (R)	1	68	70	18	PESADO Sonidos Latinos (R) (R) (R)	1	51
19	17	ALEJANDRO FERNANDEZ Bailen Aere En Vivo: Un Corro De Mexico (R) (R) (R)	1	69	43	19	LOS ANGELES DE CHARLY Sonidos Latinos (R) (R) (R)	1	51
20	11	CONJUNTO PRIMAVERA Perdame Mi Amor (R) (R) (R)	1	70	59	20	LOS TEMERARIOS Sonidos Latinos (R) (R) (R)	1	51
21	20	PALOMO Situaciones (R) (R) (R)	1	71	57	21	THE SPANISH HARLEM ORCHESTRA Sonidos Latinos (R) (R) (R)	1	51
22	14	JOAN SEBASTIAN Afortunado (R) (R) (R)	1	72	56	22	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
23	27	LUIS MIGUEL Mis Solenos Favoritos (R) (R) (R)	1	70	71	23	JOSE ALFREDO JIMENEZ Sonidos Latinos (R) (R) (R)	1	51
24	22	FOUNDTRACK Mariano Complices Al Rescate (R) (R) (R)	1	60	63	24	AVENTURA Sonidos Latinos (R) (R) (R)	1	51
25	23	EL CHICHICULOTE La Fiesta Del Chichiculote (R) (R) (R)	1	60	63	25	VICENTE FERNANDEZ Sonidos Latinos (R) (R) (R)	1	51
26	26	OLGA TANON Sobrevivir (R) (R) (R)	1	60	63	26	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
27	19	LOS TEMERARIOS Una Lagrima No Basta (R) (R) (R)	1	60	63	27	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
28	31	FOUNDTRACK Talk To Me (R) (R) (R)	1	60	63	28	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
29	25	VARIOUS ARTISTS Bachata2003 (R) (R) (R)	1	60	63	29	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
30	16	VARIOUS ARTISTS Guerra De Estados Unidos Vol. 4 (R) (R) (R)	1	60	63	30	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
31	37	PANCHO BARRAZA Las Romances De Pasado Barroco (R) (R) (R)	1	60	63	31	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
32	28	LIBERACION Historia Musical (R) (R) (R)	1	60	63	32	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
33	34	JESSIE MORALES: EL ORIGINAL DE LA SIERRA Recordando A Chino Sanchez Vol. 3 (R) (R) (R)	1	60	63	33	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
34	34	LOS ORIGINALES DE SAN JUAN Agrupamos El Mariachi (R) (R) (R)	1	60	63	34	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
35	32	THALIA Los Mujeres Saxonas Trolas (R) (R) (R)	1	60	63	35	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
36	44	VARIOUS ARTISTS Libra (R) (R) (R)	1	60	63	36	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
37	41	JENNIFER PENA Libra (R) (R) (R)	1	60	63	37	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
38	42	THE LATIN ALL-STARS Exiles Latinos: Latin Mix (R) (R) (R)	1	60	63	38	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
39	27	JAGUALES El Primer Incidente (R) (R) (R)	1	60	63	39	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
40	37	VICENTE FERNANDEZ 35 Aniversario...La Mejor De Lora (R) (R) (R)	1	60	63	40	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
41	34	FOUNDTRACK Sonidos Latinos: El Rescate (R) (R) (R)	1	60	63	41	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
42	39	VARIOUS ARTISTS Radio Hits...Es Musica Vol. 2 (R) (R) (R)	1	60	63	42	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
43	35	VARIOUS ARTISTS Sonidos Latinos: El Rescate (R) (R) (R)	1	60	63	43	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
44	51	FOUNDTRACK Sonidos Latinos: El Rescate (R) (R) (R)	1	60	63	44	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
45	43	CHAYANNE Grandes Exitos (R) (R) (R)	1	60	63	45	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
46	32	VARIOUS ARTISTS Sonidos Latinos: El Rescate (R) (R) (R)	1	60	63	46	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
47	40	SIN BANDERA Sonidos Latinos: El Rescate (R) (R) (R)	1	60	63	47	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
48	45	LA ONDA A Toda Onda (R) (R) (R)	1	60	63	48	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
49	41	TEGO CALDERON El Abolitivo (R) (R) (R)	1	60	63	49	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51

LATIN POP ALBUMS

1	1	CRISTIAN AMERICA/IMPACTO MUSICAL (R) (R) (R)	1	13
2	2	ANTONIO AGUILAR SONO/IMPACTO MUSICAL (R) (R) (R)	1	49
3	3	GRUPO EXTERMINADOR/LOS ORIGINALES ENCUENTRO A TODA MEDIDA (R) (R) (R)	1	52
4	4	MARCO ANTONIO SOLIS MUSICA Y CULTURA/IMPACTO MUSICAL (R) (R) (R)	1	51
5	5	ELVIS CRESPO SONO/IMPACTO MUSICAL (R) (R) (R)	1	52
6	6	INTOCABLE SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
7	7	LUPILLO RIVERA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
8	8	BANDA EL RECODO SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
9	9	JOEL HIGUERA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
10	10	CELIA CRUZ SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
11	11	GILBERTO SANTA ROSA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
12	12	BACILO SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
13	13	A.B. & QUINTANILLA III Y LOS KUMBIA KINGS SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
14	14	LOS RAZOS SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
15	15	JIMMY GONZALEZ EL GRUPO MAZZ SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
16	16	HECTOR & TITO Sonidos Latinos (R) (R) (R)	1	51
17	17	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
18	18	PESADO Sonidos Latinos (R) (R) (R)	1	51
19	19	LOS ANGELES DE CHARLY Sonidos Latinos (R) (R) (R)	1	51
20	20	LOS TEMERARIOS Sonidos Latinos (R) (R) (R)	1	51
21	21	THE SPANISH HARLEM ORCHESTRA Sonidos Latinos (R) (R) (R)	1	51
22	22	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
23	23	JOSE ALFREDO JIMENEZ Sonidos Latinos (R) (R) (R)	1	51
24	24	AVENTURA Sonidos Latinos (R) (R) (R)	1	51
25	25	VICENTE FERNANDEZ Sonidos Latinos (R) (R) (R)	1	51

TROPICAL/SALSA ALBUMS

1	1	CRISTIAN AMERICA/IMPACTO MUSICAL (R) (R) (R)	1	13
2	2	ANTONIO AGUILAR SONO/IMPACTO MUSICAL (R) (R) (R)	1	49
3	3	GRUPO EXTERMINADOR/LOS ORIGINALES ENCUENTRO A TODA MEDIDA (R) (R) (R)	1	52
4	4	MARCO ANTONIO SOLIS MUSICA Y CULTURA/IMPACTO MUSICAL (R) (R) (R)	1	51
5	5	ELVIS CRESPO SONO/IMPACTO MUSICAL (R) (R) (R)	1	52
6	6	INTOCABLE SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
7	7	LUPILLO RIVERA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
8	8	BANDA EL RECODO SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
9	9	JOEL HIGUERA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
10	10	CELIA CRUZ SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
11	11	GILBERTO SANTA ROSA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
12	12	BACILO SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
13	13	A.B. & QUINTANILLA III Y LOS KUMBIA KINGS SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
14	14	LOS RAZOS SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
15	15	JIMMY GONZALEZ EL GRUPO MAZZ SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
16	16	HECTOR & TITO Sonidos Latinos (R) (R) (R)	1	51
17	17	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
18	18	PESADO Sonidos Latinos (R) (R) (R)	1	51
19	19	LOS ANGELES DE CHARLY Sonidos Latinos (R) (R) (R)	1	51
20	20	LOS TEMERARIOS Sonidos Latinos (R) (R) (R)	1	51
21	21	THE SPANISH HARLEM ORCHESTRA Sonidos Latinos (R) (R) (R)	1	51
22	22	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
23	23	JOSE ALFREDO JIMENEZ Sonidos Latinos (R) (R) (R)	1	51
24	24	AVENTURA Sonidos Latinos (R) (R) (R)	1	51
25	25	VICENTE FERNANDEZ Sonidos Latinos (R) (R) (R)	1	51

REGIONAL MEXICAN ALBUMS

1	1	CRISTIAN AMERICA/IMPACTO MUSICAL (R) (R) (R)	1	13
2	2	ANTONIO AGUILAR SONO/IMPACTO MUSICAL (R) (R) (R)	1	49
3	3	GRUPO EXTERMINADOR/LOS ORIGINALES ENCUENTRO A TODA MEDIDA (R) (R) (R)	1	52
4	4	MARCO ANTONIO SOLIS MUSICA Y CULTURA/IMPACTO MUSICAL (R) (R) (R)	1	51
5	5	ELVIS CRESPO SONO/IMPACTO MUSICAL (R) (R) (R)	1	52
6	6	INTOCABLE SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
7	7	LUPILLO RIVERA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
8	8	BANDA EL RECODO SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
9	9	JOEL HIGUERA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
10	10	CELIA CRUZ SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
11	11	GILBERTO SANTA ROSA SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
12	12	BACILO SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
13	13	A.B. & QUINTANILLA III Y LOS KUMBIA KINGS SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
14	14	LOS RAZOS SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
15	15	JIMMY GONZALEZ EL GRUPO MAZZ SONO/IMPACTO MUSICAL (R) (R) (R)	1	51
16	16	HECTOR & TITO Sonidos Latinos (R) (R) (R)	1	51
17	17	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
18	18	PESADO Sonidos Latinos (R) (R) (R)	1	51
19	19	LOS ANGELES DE CHARLY Sonidos Latinos (R) (R) (R)	1	51
20	20	LOS TEMERARIOS Sonidos Latinos (R) (R) (R)	1	51
21	21	THE SPANISH HARLEM ORCHESTRA Sonidos Latinos (R) (R) (R)	1	51
22	22	VARIOUS ARTISTS Sonidos Latinos (R) (R) (R)	1	51
23	23	JOSE ALFREDO JIMENEZ Sonidos Latinos (R) (R) (R)	1	51
24	24	AVENTURA Sonidos Latinos (R) (R) (R)	1	51
25	25	VICENTE FERNANDEZ Sonidos Latinos (R) (R) (R)	1	51



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Rank	Year	Artist	Title	Producer (Songwriter)	Label
1	2013	India	SE DUCIEME	SE DUCIEME (LARRY L. STEIN, JAVIER CORTESOLA) (LARRY L. STEIN)	1 Week At Number 1
2	1	1	ASI ES LA VIDA	CORTESOLA, L. STEIN Y JAVIER CORTESOLA (CARMELO DAVIES)	Olga Tenorio
3	5	1	QUE ME QUIERES TU	SHAKIR	Shakir
4	3	16	EL PROBLEMA	RICARDO ARJONA Y J. FERRAS	Ricardo Arjona
5	4	18	SUENA	RAPHAEL, J. MARTINEZ Y J. L. RIVERA	Intocable
6	7	16	QUIZAS	ENRIQUE IÑIGUEZ	Enrique Iñiguez
7	12	1	AYI PAPAQUITO (UYI DADDY)	UNIVERSAL MUSIC, L. STEIN Y JAVIER CORTESOLA (CARMELO DAVIES)	Latinos
8	19	16	DE UN LADO Y DE OTRO LADO	UNIVERSAL MUSIC, L. STEIN Y JAVIER CORTESOLA (CARMELO DAVIES)	Latinos
9	11	29	NO ME ENSEÑASTE	EDITHA CASTELLANO (REYES)	Thalia
10	10	10	ES POR TI	CONDOMINIO, JAVIER LUGONES	Amor Amor
11	48	1	HERIDA MORTAL	JERRY RIVERA	Jerry Rivera
12	6	7	SI NO ESTAS	ARCA 305	Arca 305
13	16	26	UNA VEZ MAS	CONJUNTO PRIMAVERA	Conjunto Primavera
14	2	1	EN CUERPO Y ALMA	ARCA 305	Arca 305
15	13	30	A DIOS LE PIDO	BLANCO Y NEGRO, L. STEIN Y JAVIER CORTESOLA (CARMELO DAVIES)	Blanco y Negro
16	11	55	ENTRA EN MI VIDA	SIN BANDERAS	Sin Banderas
17	4	26	PERDONAME MI AMOR	CONJUNTO PRIMAVERA	Conjunto Primavera
18	20	19	DI MELO	ALFONSO DIAZ	Alfonso Diaz
19	30	47	NO ME RENDIRE	JACI VELAZQUEZ Y PABLO PERILLLO	Jaci Velazquez Y Pablo Perilllo
20	13	11	EL DOLOR DE TU PRESENCIA	JENNIFER PENA	Jennifer Pena
21	34	33	MI PRIMER MILLON	BACILLAS	Bacillas
22	21	17	MARCHATE	GIANNALU	Giannalu
23	18	22	UN MONTE DE ESTRELLAS	GILBERTO SANTA ROSA	Gilberto Santa Rosa
24	32	—	NO TENGO DINERO	A.B. Quintanilla III & Kamini Kings Feat. Juan Gabriel & El Gran Silencio	A.B. Quintanilla III & Kamini Kings
25	24	34	CUANDO ME MIRAS ASI	CRISTIAN	Cristian
26	22	29	Y COMO QUIERES QUE TE QUIERA	FABIAN GONZALEZ	Fabian Gonzalez
27	12	14	LA CHICA SEXY	LOS TROPICANOS DE TAMPICO	Los Tropicanos De Tampico
28	33	25	ERES MI RELIGION	MIKE & ENZO LAURE	Mike & Enzo Laure
29	40	40	ELEGISTE PERDER	ANGEL LAPORTE	Angel Laporte
30	20	30	DONDE ESTARA MI PRIMAVERA	MARCO ANTONIO SALLA	Marco Antonio Salla
31	26	18	TODO MI AMOR	PAULINA RIVERA	Paulina Rivera
32	19	23	CORAZON CHIGUITO	ADOLFO UGUIS Y YULO NORIEGA	Adolfo Uguis Y Yulo Noriega
33	20	20	HASTA QUE VUELAS	MIKE & ENZO LAURE	Mike & Enzo Laure
34	25	32	LA SUEGRA	BRANCO MACHOS	Branco Machos
35	21	16	LA REINA DEL SUR	LOS TIGRES DEL NORTE	Los Tigres Del Norte
36	31	34	COMER A BESOS	LOS TEMPERANCOS	Los Temperancos
37	—	—	HOT SHOT DEBUT	—	—
38	—	—	EL TONTO QUE NO TE OLVIDO	VICTOR MANUELLE	Victor Manuelle
39	—	—	ESCLAVO DE TU PIEL	RICARDO CASTILLO	Ricardo Castillo
40	41	38	MALA GENTE	JAVIER	Javier
41	37	39	AFORTUNADO	JACI VELAZQUEZ	Jaci Velazquez
42	38	—	SIN TORTURA	LAPORTE RIVERA	Laporte Rivera
43	41	41	TU BUENA	SAN DA CILLI	San Da Cilli
44	35	—	DOS LOCOS	MICHOEY & ALEXANDRA	MichoeY & Alexandra
45	44	35	LAS VAS DEL AMOR	BONDO EL BROUKE	Bondo El Brouke
46	—	—	SIENTO	HEGONES	Hegones
47	—	—	NO VALGO NADA	PREZADO	Prezado
48	37	42	CAPRICHIO MALDITO	LOS RINEROS DEL NORTE	Los Rineros Del Norte
49	—	—	ENAMORATE DE ALGUIEN	EL PULDER DEL NORTE	El Pulder Del Norte
50	—	—	SI NO FUERA POR TI	JOS CASCAS	Jos Cascas
51	—	—	A QUIEN LE IMPORTA?	THALIA	Thalia

Copied from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (20 Latin Pop, 17 Topical/50 Regional/Mexican) are electronically monitored 24 hrs a day, 7 days a week. Songs ranked by Audience Impressions. * Records showing an increase in rotation over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bubble, as new entries are placed first. Records below the top 20 are not removed from the chart after 26 weeks. ** Voluntary exit only. ©2002, VNU Business Media, Inc. Rights reserved.

LATIN POP AIRPLAY

Artista inscrita en el K Inscribed in the K Singer					
AGE	TITLE WORK/PRODUCTION LABEL	ARTIST	AGE	TITLE WORK/PRODUCTION LABEL	ARTIST
1	EL PEQUEÑO SOLARIS	RICARDO CALVO	11	MAJETA QUE VISEARÉ SOLARIS	LUIS MIGUEL VILLALBA
2	QUE NO OLVIDES TU SOLARIS	SABARSA	12	MEJORA MENTE SOLARIS	JOHANNES
3	CAJAL SOLARIS	FRANCISCA VILLALBA	13	LA VIDA ES UN SOLARIS	FRANCISCA VILLALBA
4	EL MUNDO SOLARIS	RICARDO CALVO	14	EL MUNDO DE LOS SOLARIS	RICARDO CALVO
5	ASÍ ES LA VIDA SOLARIS	RICARDO CALVO	15	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
6	ME AMAS SOLARIS	RICARDO CALVO	16	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
7	EL MUNDO SOLARIS	RICARDO CALVO	17	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
8	EL MUNDO SOLARIS	RICARDO CALVO	18	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
9	EL MUNDO SOLARIS	RICARDO CALVO	19	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
10	EL MUNDO SOLARIS	RICARDO CALVO	20	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
11	EL MUNDO SOLARIS	RICARDO CALVO	21	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
12	EL MUNDO SOLARIS	RICARDO CALVO	22	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
13	EL MUNDO SOLARIS	RICARDO CALVO	23	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
14	EL MUNDO SOLARIS	RICARDO CALVO	24	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
15	EL MUNDO SOLARIS	RICARDO CALVO	25	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
16	EL MUNDO SOLARIS	RICARDO CALVO	26	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
17	EL MUNDO SOLARIS	RICARDO CALVO	27	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
18	EL MUNDO SOLARIS	RICARDO CALVO	28	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
19	EL MUNDO SOLARIS	RICARDO CALVO	29	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
20	EL MUNDO SOLARIS	RICARDO CALVO	30	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
21	EL MUNDO SOLARIS	RICARDO CALVO	31	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
22	EL MUNDO SOLARIS	RICARDO CALVO	32	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
23	EL MUNDO SOLARIS	RICARDO CALVO	33	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
24	EL MUNDO SOLARIS	RICARDO CALVO	34	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
25	EL MUNDO SOLARIS	RICARDO CALVO	35	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
26	EL MUNDO SOLARIS	RICARDO CALVO	36	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
27	EL MUNDO SOLARIS	RICARDO CALVO	37	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
28	EL MUNDO SOLARIS	RICARDO CALVO	38	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
29	EL MUNDO SOLARIS	RICARDO CALVO	39	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
30	EL MUNDO SOLARIS	RICARDO CALVO	40	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
31	EL MUNDO SOLARIS	RICARDO CALVO	41	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
32	EL MUNDO SOLARIS	RICARDO CALVO	42	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
33	EL MUNDO SOLARIS	RICARDO CALVO	43	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
34	EL MUNDO SOLARIS	RICARDO CALVO	44	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
35	EL MUNDO SOLARIS	RICARDO CALVO	45	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
36	EL MUNDO SOLARIS	RICARDO CALVO	46	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
37	EL MUNDO SOLARIS	RICARDO CALVO	47	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
38	EL MUNDO SOLARIS	RICARDO CALVO	48	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
39	EL MUNDO SOLARIS	RICARDO CALVO	49	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
40	EL MUNDO SOLARIS	RICARDO CALVO	50	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
41	EL MUNDO SOLARIS	RICARDO CALVO	51	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
42	EL MUNDO SOLARIS	RICARDO CALVO	52	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
43	EL MUNDO SOLARIS	RICARDO CALVO	53	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
44	EL MUNDO SOLARIS	RICARDO CALVO	54	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
45	EL MUNDO SOLARIS	RICARDO CALVO	55	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
46	EL MUNDO SOLARIS	RICARDO CALVO	56	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
47	EL MUNDO SOLARIS	RICARDO CALVO	57	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
48	EL MUNDO SOLARIS	RICARDO CALVO	58	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
49	EL MUNDO SOLARIS	RICARDO CALVO	59	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO
50	EL MUNDO SOLARIS	RICARDO CALVO	60	ENCUENTRO DE TÍPUL SOLARIS	RICARDO CALVO

TROPICAL/SALSA AIRPLAY[illegible]

REGIONAL MEXICAN AIRPLAY

ORDEN		FECHA DE ENTREGA		TÍTULO		ARTISTA		FECHA DE ENTREGA		TÍTULO		ARTISTA			
1	2	3	4	5	6	7	8	9	10	11	12	13	14		
				TÍTULO		ARTISTA						TÍTULO		ARTISTA	
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Universal Brazil Kept Ahead In 2002

BY TOM GOMES and LEILA COBO

SAO PAULO, Brazil—For the eighth consecutive year, Universal Music Brazil is the No. 1 record label in Brazil, Latin America's biggest marketplace in terms of units sold.

According to sales figures released by the Brazilian Asso. of Record Producers (ABPD), Universal had 21.8% of Brazil's market share in 2002 in terms of value, and it sold 12.6% more records than it did in 2001.

Although Universal did not have a stand-out album in terms of extraordinary sales, it consistently had big sellers in all musical genres, including two albums by sibling teen duo Sandy & Junior and a disc by *sambista* Zeca Pagodinho. All sold more than 400,000 copies each.

Of the 20 best-selling albums of 2002, we had five: Universal Music Brazil/Southern Cone president Marcelo Castello Branco says. "And we led in all repertoires. But due to piracy, we sold less units, but of many different albums."

Universal's lead in 2002 comes after the ABPD reported that its total sales numbers late last year. The association had originally reported that Sony led in



CASTELLO BRANCO

market share by a slim margin, but those numbers were revised and Universal was deemed the leader in 2001.

In 2002, Sony followed Universal in market value with a 16.3% share, registering a 14.5% drop from its 19.9% share the year before. In terms of units sold, Sony also came in second to Universal's 28.3% share, with a 15.1% share. Warner came in third in both value and unit terms.

In terms of gains, BMG and indie Soni Live had the highest leaps. The former registered an impressive 42.7% jump in value and a 30.8% jump in units sold, putting it in fourth place.

Some in the industry attribute

Soni Live's good performance to increased exposure on TV Globo, which owns the label. In contrast, Brazil's other indie, Abril Music, saw its market share halve, even though it remains a key player.

Despite his leadership, Castello Branco acknowledges that 2001 was not a year of breakout new acts for his company. "We were far more careful—2001 was very traumatic," he says. "The market was adapting to a new reality, and we were all far more conservative [with regard to] new acts."

The exceptions in the entire marketplace were Rouge—the band sponsored by TV talent search *Popstars* that sold more than 1 million copies on Sony—and Kelly Key, a new Warner act.

But, Castello Branco says, "the most important thing about the 2002 numbers is that the tendency to drop has stopped. Now we can grow again but at a slower pace. And by having a popular government, local repertoire should rise."

Following news of his domestic success, Castello Branco has been appointed president of Universal Music Iberian Peninsula (see *América Latina*, below).

América Latina...

In Argentina: Danite Spinetta, founding member of Latin hip-hop/funk act Illya Kuryaki & The Valderamas, has inked a deal to release his first solo effort through Universal Music Mexico. Recorded in Buenos Aires, Miami, and Minneapolis, the album features jazz guitar by Luis Salinas and rapper Valentín as guest artists. An A.S. release is slated for March.

MARCELO FERNANDEZ BITAR

In Chile: Warner Music Group/pop band Lucybell returned to Santiago de Chile and sold out a concert at Providencia Theater after a successful three-month tour promoting its live album *Sixteen Puffs* (Future Session) in Mexico, Puerto Rico, and the U.S. Future plans include a nationwide tour and the recording of a new album in March in Los Angeles. ... Universal Music singer and Latin Grammy Awards nominee Cecilia Echeñique has announced that her new project will be a tribute to great Latin American singers/writers. It is set for release in April and will be accompanied by a DVD of an acoustic concert. Her last album was 2001's successful and critically acclaimed *Secreta Intimidad* (Secret Intimacy).

MARCELO FERNANDEZ BITAR

In Mexico: Rocker Alejandro Guzmán has been chosen to play the part of Sally Bowles in the Mexican production of the musical *Catfish*, which is slated to open by the end of the year. Guzmán, who has previously starred in *Gypsy* and *Mame*, called the role "a very important moment of my career. Theater is where you really show your talent." *Cabaret* producer Tina Galindo originally proposed the role to Daniela Romo, who suggested Guzmán. The singer was happy to step in right in the summer when she finishes promoting her Latin Grammy Award-winning album *Soy I Am* (. . .). Pop/electronic artist Alekx Syntek will embark on his first U.S. tour Friday (14) in Chicago. A total of 10 dates have been

confirmed for the first leg of the tour, including stops in Los Angeles, San Diego, and Anaheim, Calif.; Las Vegas; San Antonio; and Houston. More dates are expected to be added.

TERESA AGUIRRE

In Panama: Bowing to pressure from record labels, the Panamanian government has created a new prosecutorial unit to fight piracy. It will be headed by attorney Ayu Prado and will deal with all copyright and piracy crimes. Already, the agency has executed several seizures. In related business, Sony Music Panama, together with Panama's Ministry of Education, is financing operations for a new authors' rights office.

ANASTACIO PUERTAS CAICEDO

In Brazil: Marcelo Castello Branco has been appointed to the new post of president of Universal Iberian Peninsula (Spain and Portugal) with immediate effect. Formerly president of Universal Music Brazil/Southern Cone (Argentina and Chile), Castello Branco will continue to report to Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, and will be based in Madrid. López had been at the helm in Spain since September 2002, when Carlos Iturrío resigned as managing director of Universal Music Spain. Tozé Brito, managing director of Universal Music Portugal, now reports to Castello Branco, as do José Luis de la Peña and Alicia Arauzo, respective directors of the local and international divisions of Universal Music Spain. Castello Branco started his career with PolyGram Brazil in 1982 and subsequently held posts there at Sony Music and Warner Home Video. He returned to PolyGram and served as managing director in Chile between 1994 and '96. He was appointed president of Universal Music Brazil in 1997 and president of Brazil and Southern Cone in 2001.

HOWELL LLEWELLYN



by Michael Paoletta

Beat Box

LIVING IN BECSTASY: In the mood for an artist that seamlessly bridges the musical gaps between *Danosa Summer*, *Anastacia*, and *Kylie Minogue* while embracing *Bette Midler*'s over-the-top personality? If so, prepare yourself for dance/pop newcomer **Recky Baeleing**.



BAELEING

Signed to Universal Records, Baeleing is currently enjoying success on the *Billboard* Hot Dance Music/Club Play chart with the emotional single "If You Love Me." The powerful track—produced by Sweden's Anders "BAG" Bagge and Arthur Birgisson for Murlan Music and remixed by Tony Moran and Mac Quayle—climbs eight spots to No. 22. ("If You Love Me" appears on Moran's mixed compilation *Dance: Miami Beach* for Centaur Entertainment.)

At the same time, Baeleing is preparing for the June 24 release of her debut album, the Moran-produced *Becstasy*. It will be preceded by the single "Getaway," which goes to top 40 and rhythm radio formats in early April.

"Basically, I wanted to make an album that recalled the music I grew up with but with a futuristic edge," Baeleing explains, referring to such infectious album tracks as "Snapped," "Supernova Light," and "Diva." The artist says she could easily have made a much more retro-sounding album, but Moran "helped balance out the dated disco part of me with current club sounds."

Baeleing, who arrives from the land of musical theater (child *Amici*) and jingles (Slim Fast, Coca-Cola), was raised on a steady diet of Summer, Midler, Cher, Gloria Gaynor, Bee Gees, Barry Manilow, and Liza Minnelli. "This was the music my parents listened to and that I grew up with," she says. "I practically came out of the womb singing 'Staying Alive.' Dance music was an important part of my youth—and it remains with me today."

HEAD OF THE CLASS: In this issue, "Head" by Thunderpuss & Barnes ascends to the pole position on the Hot Dance Music/Club Play chart. Sure, many other tracks have also reached the summit of the Club Play chart, but "Head" is the first track ever to go No. 1 on the chart without being signed to a label. That said, "Head"—produced/penned by Thunderpuss mastersminders **Barry Harris** and **Chris Cox**—does appear on Cox's latest best-mixed CD, *12 Inches of Cox* (Beat Box, Billboard, Nov. 23, 2002).

"Head" recently made its presence known to mainstream America when it formed the musical backdrop in a pivotal club scene in the Jan. 30 episode of NBC's *Will & Grace*. According to Harris and Cox, numerous labels from around the world have now expressed interest in the track. "We are currently considering a few offers," Harris notes, adding that an album is currently in the works. "We're not sure if it will be a Thunderpuss & Barnes project or us producing Barnes as solo artists." For those who have been keeping score, "Head" marks the 28th time that Thunderpuss has topped the Hot Dance Music/Club Play chart. This number encompasses original productions and remixes; it does not include the chart-topping "You're the Worst Thing I've Got" by Pussycat. Featuring **Thera Austin** (Pussycat is the moniker for DJ Irene and Cox).

FEBRUARY FULL-LENGTHS: *Classic and Rare: La Collection Chapter 3* (PIAS, Feb. 11); *The Orb's Back to Mine* (DNR, Feb. 11); *Future's Bangin': Progressive Beats* (Tommy Boy, Feb. 18); *Round 2: Original Classics, Re-Worked, Remixed, Re-Edited and Reunited* (Ubiquity, Feb. 18); *Gene Farrie's Textures Vol. 1* (Farris World, Feb. 25); *Vikter Duplaix's International Affairs* (Hollywood, Feb. 25); *Fischer's #1* (Capitol, Feb. 25); *Tosca's DeHus* (KT, Feb. 25); and *Nick Warren's Raykiss!* (Global Underground/Studio Distribution, Feb. 25).

ON THE HORIZON: Streeting March 4 is A.R.E. *Weapon* (51 Rough Trade); March 11 are *Weekend Warriors: Pursuit of Happiness* (Warr/WSM) and *Warp Brothers' Irrfart* (Blue Chip); March 18 are *P'That's Starting at the Sun* (Ubiquity) and *Kaskadee's It's You, It's Me* (Omni); April 1 is *Venus Human's Big Beautiful Day* (MCA); April 8 is *And the Winner Is...* (Capitol, Feb. 25); *Tosca's DeHus* (KT, Feb. 25); and *Nick Warren's Raykiss!* (Global Underground/Studio Distribution, Feb. 25).

Nashville
Scene™

by Phyllis Stark

RAMPING UP: It's always an encouraging sign for Nashville when a new label ramps up. In January 2002, Tim DuBois and Tony Brown announced the formation of Universal South Records and went on to have success with debut artist **Joe Nichols**.

Executives at the Curb Group have equally ambitious plans for their new start-up label, Asylum/Curb, which revives a label name once equated with such successes as the **Eagles** and, in a later incarnation, **Bryan White**.

"There's a lot of people who would like to see this thing succeed for the growth and expansion of this town," Asylum/Curb VP of promotion **Rob Dalton** says. "Everyone is totally optimistic."

The timing of the launch wasn't coincidental. Dalton says it was Curb Group chairman **Mike Curb's** vision to "send a positive message right at the first of year. I think it would be a good statement for the industry if we announced something positive."



DALTON

Dalton says the vision for the label is simply to have "a lot of hit records." The Curb Group is "so music-driven," he adds, boasting that at Asylum/Curb, "we go very hard to create superstars."

As the label gets going, Dalton says, "you'll see us establish a roster that's solid and will be set up to sell some serious tonnage. You won't see us just spitting out single releases. We'll be very selective. We're keeping the bar very high."

While Dalton says Asylum/Curb is still in the "planning and strategizing" phase, that will soon change, when the label ships its first record, **LeAnn Rimes**' "Suddenly," to country radio March 10 (*Billboard*, Feb. 5). To be associated with the Curb Group, LeAnn is exciting for me," Dalton says. "[She has] so much superstar power and much more potential."

While the single is from an album widely considered to be Rimes' first

full-blown pop effort, Dalton says "Suddenly" is reminiscent of the hits she has had at country radio. I believe the song fits the format." He also hopes to "give country a chance to take ownership of [Rimes] again [with this single]. She's an artist who has sold 20 million records. There should be strength in that."

At press time, the label had not yet announced the rest of its roster, but it is expected to comprise some acts shifting from Curb and some other artists who were not previously part of the organization.

DUALTONE DINGS: Nashville-based Dualtone Music will release a **Waylon Jennings** tribute album April 15. Among the artists performing Jennings' songs on the project are **Guy Clark**, **Norah Jones**, **Nanci Griffith**, **Allison Moore**, **Carlene Carter**, **Kris Kristofferson**, **Robert Earl Keen**, and **Heaven Rollins**.

Dualtone also **Kissed**, best-known for its *Hillbilly Tribute to AC/DC* album, returns Feb. 18 with *Kiss My Grass: A Hillbilly Tribute to Kiss*. The CD contains the band's bluesgrass renditions of 10 Kiss songs, including "Let It Up" and "Detroit Rock City."

ON THE ROSE: **Lost Highway** Records has promoted **Jim Flammia** to VP of media and artist relations. He formerly served as the label's senior director of media and artist relations. **Lisa Strickland** joins Universal South for the Northeast regional promoter position. She previously held similar positions with Asylum Records and Warner/Reprise.

The 37th annual Country Music Assn. Awards have been set for Nov. 5 in Nashville. The show will once again be televised live in the U.S. on CBS. **Vince Gill** will host.

ARTIST NEWS: Last issue, we reported some vocal trouble for **Keith Urban**. He has now been forced to cancel his appearances for what doctors at Vanderbilt Voice Clinic in Nashville are estimating will be six weeks, due to what his publicist terms "a persistent and serious vocal-cord ailment." The cancellations include a co-headlining tour of Canada this month with **Carlyle Dawson Johnson**, and Urban's appearances at Country Radio Seminar in Nashville, and his March 1 concert that is part of Rodeo Houston at Reliant Stadium. He is expected to recover in time to tour with **Kenny Chesney** in April.

Refugee Records Forms To Realize
Songwriter Hamm's 'Dreams'

BY PHYLIS STARK

NASHVILLE: After recognizing the talents of Nashville-based artist/songwriter **Reggie Hamm** and signing him to a management deal, the senior staff at Refugee Management International took the relationship a step further and created a record label—Refugee Records—as a vehicle to bring Hamm's music to the marketplace.

Hamm's debut album, *American Dreams*, next caught the ear of Universal South Records management, which signed on to distribute and market the project for Refugee Records and to promote it to AC and top 40 radio via Universal South-based pop promotion staff. The first single, "Babies," is currently No. 19 on the *Billboard* Adult Contemporary chart. The album will be in stores March 18.

Before now, Hamm was best-known as a Grammy and Dove Award-nominated songwriter and producer who had been named *USA's* writer of the year four times since 1995. He has had more than 400 songs cut, with his compositions recorded by Kenny Loggins, Maxi Priest, and Christian acts Bob Carlisle, Point of Grace, Jaci Velasquez, and MercyMe.

Hamm came to Refugee Management with a finished, self-produced, and self-financed album. Company president/CEO Stuart Dill says his conversations with Hamm in the early days of their relationship were always about "how to protect the creative integrity of this record."

Dill and his staff hit upon the idea of launching a label and licensing the project from Hamm. Dill says, "As we move forward, we will have co-ownership with Hamm in our projects and will participate in funding, which takes the burden off him."

Dill says that Refugee Records "really is an extension of what we've tried to do in management—to advise, counsel, and create a safe environment for our artists to thrive.... Reggie was excited about having a place where he could have continued artistic freedom."

Dill, best-known as the manager of country star Jo Dee Messina, says the timing of the launch was "driven by the changing environment of the record business. Labels are looking for lower front-end financial risk. We could deliver that. It's a very compelling model."

"Independents have always been on the cutting edge of the creative enterprise," adds Dill, who nevertheless understands the need for mass marketing. "We're in business to partner with the right major and use their muscle." He says the model for Hamm and for Refugee's future projects is "to keep it independent yet plug into the mainstream."



HAMM (LEFT) AND DELILAH

Hamm says being the first artist on Refugee Records "could not have worked out any more perfectly for me. What I was looking for is exactly what I found with Refugee. I'm kind of into being an independent artist, but at the same time you can beat yourself up for years trying to get someone to listen to you as an independent."

A 'BABIES' BOOM

In an interesting twist, "Babies" became one of the most-recorded songs in Nashville last year. Hamm wrote it more than 10 years ago, and Carlisle originally cut it for his *Stories From the Heart* album. When Universal South executives heard the AC version that Hamm had cut for his own album, they gave the song to their new artist, Chad Mullins, who cut a country version. That would have been Mullins' debut single, but unbeknownst to Hamm or to anyone at Universal South, RCA artist Tracy Byrd had also recorded it, and the label shipped it as a single to country radio last year.

Hamm's own version began generating attention when syndicated radio host Delilah, whose evening show is heard on the 222 AC stations, began playing it.

Tim DuBois, a managing partner in Universal South, says, "In the beginning it was the song ['Babies'] that drew us to Reggie." But as the deal progressed and they became friends with the album, "we fell in love with the whole project."

DuBois met with Dill and Refugee Records founding partner Norbert Nik, whom he calls "a driving force behind this whole thing from

the start." Soon after that meeting, he says, "we worked out a deal to license the album."

The mother of seven children, Delilah says she instantly related to "Babies," a song about a man mulling over the decision to get married and start a family. "Every time I played it I got tons of e-mails," says Delilah, who rarely goes out on a limb with an untested song.

Delilah, in fact, was the catalyst for Refugee Records finding a distribution partner in Universal South. After "Babies" began to get a strong audience reaction from spins on her show, she pulled the record off the air and told Refugee if it could find a distributor by Nov. 1, 2002, she'd put it back in rotation.

While this may seem like a strange way for a radio personality to start a band and shoring all the signs of being a hit, Delilah explains that she didn't "want my listeners to get pissed off if they can't get it [at retail]," something she says fans have complained about in the past.

AN EMPTIER BANK ACCOUNT

Hamm's initial expectations for *American Dreams* were low. "When I made the album, I pretty much resigned myself to the fact that nobody would ever hear it," he says, explaining that his main goal was to "just get something out of my crav as a writer." That fact that it has generated a hit, he says, "is all unexpected."

And Delilah believes *American Dreams* contains "a couple more cuts that I think are going to be strong singles when he's ready to go that route."

Hamm cleaned out his bank account in the process of recording *American Dreams*, because he was unwilling to compromise his vision for it. Besides, he adds, "I knew nobody was going to sign me as an artist to do an introspective, singer/songwriter album. At the time, the No. 1 single in the country was [N Sync's] "Bye Bye Bye."

"I walked in the house one day and took our checkbook that had our life savings in it and said to my wife [Yolanda], 'You see this money? It won't be there in two months.' Yolanda was not just supportive but encouraging."

Hamm, the son of a U.S. Postal minister, spent his youth traveling and singing in his family's group but says he "never really saw myself as a solo artist. I never considered myself a frontman. I didn't think I had the charisma for it."

Hamm, who he describes as "a super-sincere, down-to-earth guy. He's got charisma. He's good looking. He's talented. It will be exciting to see where this [project] goes."

FEBRUARY 13
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

Display generated by Nielsen Broadcast Data Systems										Display generated by Nielsen Broadcast Data Systems										
WEEK	LAST WEEK	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION	WEEKS ON CHART	LAST WEEK	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION	WEEKS ON CHART	LAST WEEK	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	1	19 SOMETHIN'	CLAYTON KRETZSCHMAR	8 Weeks At Number 1	Mark Wills © WEA MUSIC / 1029	1	28	30	FAMILY TREE	FRANKIE STRONG (BETH)	© COLUMBIA / 6084	Garry Worthy © COLUMBIA / 6084	26	32	33	THE LOVE SONG	A. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
2	2	2 THE BABY	R. BENDIS / A. BARNES / J. BARNES		Blake Shelton © NARADA BROS. / A&M / 1029	2	33	40	THERE'S MORE TO ME THAN YOU	B. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jessica Andrews © JIVE / 1029	33	34	43	LOVE YOU OUT LOUD	A. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Rascal Flatts © JIVE / 1029	34
3	3	5 I JUST WANNA BE MAD	R. BENDIS / A. BARNES / J. BARNES		Teri Carr © JIVE / 1029	3	35	42	SPEED	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Montgomery Gentry © JIVE / 1029	35	36	44	THREE WOODEN CROSSES	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Randy Travis © JIVE / 1029	36
4	4	6 YOU CAN'T HIDE BEAUTIFUL	CLAYTON KRETZSCHMAR		Aaron Lines © JIVE / 1029	4	36	45	ALMOST HOME	C. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Craig Morgan © JIVE / 1029	37	37	46	WAS THAT MY LIFE	A. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Joe Don Messina © JIVE / 1029	37
5	5	7 FALL INTO ME	CLAYTON KRETZSCHMAR		Emerson Drive © JIVE / 1029	5	37	47	LOVE WON'T LET ME	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Tammy Cochran © JIVE / 1029	38	38	48	I'M GONNA GETCHA GOODIE	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Sharon Turner © JIVE / 1029	38
6	6	8 MAN TO MAN	CLAYTON KRETZSCHMAR		George Strait © JIVE / 1029	6	38	49	I DROVE ALL NIGHT	P. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Flaminio © JIVE / 1029	40	39	50	COUNTRY AIN'T COUNTRY	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Travis Tritt © JIVE / 1029	40
7	7	9 I WISH YOU'D STAY	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	7	39	51	HALF A MAN	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Anthony Smith © JIVE / 1029	51	40	52	LOVE LIKE THERE'S NO TOMORROW	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Aaron Tippin © JIVE / 1029	41
8	8	10 SHE'LL LEAVE YOU WITH A SMILE	CLAYTON KRETZSCHMAR		David Cook © JIVE / 1029	8	40	53	SOUTHERN BOY	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Tracy Byrd © JIVE / 1029	38	41	54	SCARY OLD WORLD	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Reed Foster © JIVE / 1029	42
9	9	11 BROKENHEARTSVILLE	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	9	41	55	FOREVER EVERYDAY	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Lee Ann Womack © JIVE / 1029	37	42	56	SNOWFLAKE ON THE SAND	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Steve Wariner © JIVE / 1029	43
10	10	12 TRAVELIN' SOLDIER	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	10	42	57	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	43	58	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
11	11	13 CHROME	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	11	43	59	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	44	60	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
12	12	14 THE BABY	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	12	44	61	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	45	62	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
13	13	15 I JUST WANNA BE MAD	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	13	45	63	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	46	64	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
14	14	16 YOU CAN'T HIDE BEAUTIFUL	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	14	46	65	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	47	66	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
15	15	17 FALL INTO ME	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	15	47	67	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	48	68	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
16	16	18 MAN TO MAN	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	16	48	69	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	49	70	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
17	17	19 I WISH YOU'D STAY	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	17	49	71	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	50	72	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
18	18	20 SHE'LL LEAVE YOU WITH A SMILE	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	18	50	73	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	51	74	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
19	19	21 BROKENHEARTSVILLE	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	19	51	75	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	52	76	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
20	20	22 TRAVELIN' SOLDIER	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	20	52	77	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	53	78	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
21	21	23 CHROME	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	21	53	79	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	54	80	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
22	22	24 THE BABY	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	22	54	81	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	55	82	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
23	23	25 I JUST WANNA BE MAD	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	23	55	83	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	56	84	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
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26	26	28 MAN TO MAN	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	26	58	89	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	59	90	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
27	27	29 I WISH YOU'D STAY	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	27	59	91	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	60	92	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
28	28	30 SHE'LL LEAVE YOU WITH A SMILE	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	28	60	93	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	61	94	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
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40	40	42 TRAVELIN' SOLDIER	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	40	72	117	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	73	118	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
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45	45	47 FALL INTO ME	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	45	77	127	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	78	128	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
46	46	48 MAN TO MAN	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	46	78	129	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	79	130	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32
47	47	49 I WISH YOU'D STAY	CLAYTON KRETZSCHMAR		Joe Nichols © JIVE / 1029	47	79	131	THE LOVE SONG	R. BARNES / J. BARNES / J. BARNES / J. BARNES	© JIVE / 1029	Jeff Bates © JIVE / 1029	32	80	132	THE LOVE				

ALBUMS SPOTLIGHTS

Edited by Michael Paoletta

POP

► SUPERGRASS

Life on Other Planets
PRODUCERS: Tony Hoffer, Supergass
Label: MCA/34852

RELEASE DATE: Feb. 11

Proof that classic Brit-pop can still be relevant outside the context of the mid-'90s, the latest album from the celebrated Supergass is a playful romp, alive with infectious hooks and long on sunny eclecticism. Over the course of a dozen tracks, the band happily concocts a string of off-kilter creations that include Buzzcocks-meets-XTC puns ("Never Done Nothing Like That Before"), T. Rex-meets-E.L.O. glam ("Seen the Light"), and Kinks-meets-Beatles ska ("Brecon Beacons"). Such moves don't come at the expense of pop appeal. *Life on Other Planets* soars in its catchiest moments—the aptly titled "La Song" and the anthem-like single number "Grace." However, at the heart of its charm is its ability to consistently disarm the listener, be it in a grandiose swindle that breaks into chop-sticks-style piano play, to frontman Gaz Coombes imitating Elvis Presley. Supergass remembers to keep the emphasis on fun. —**BG**

★ CARLA KIHLESTEDT

2 Foot Yard
PRODUCERS: Carla Kihlstedt, Miles Bolson, 2 Foot Yard
Label: T-704

RELEASE DATE: Jan. 21

The violinist in connoisseur favorites like *The Hot Hat* (whose recent Ropelash album, *The Rodeo Zoned*), hit the Top Jazz Albums chart), Carla Kihlstedt makes her solo debut with this head-spinning collection that melds classical virtuosity, folk soul, and pop imagination. The engaging interplay of set miniatures shows off her talents not only as an instrumentalist but as a compellingly individual vocalist/songwriter/arranger. Faux folk songs rub up against the real thing, moonlit lullabies vie with dissonant reels, and words and tunes linger in the memory for days. The ultra-high centerpiece is a visionary cover of the poignant Carter Family staple "50 Miles," a track that alone should make Kihlstedt a star beyond the avant-garde. —**BB**

MOE.

Wormwood

PRODUCER: moe.

Label: Hipgnosis

RELEASE DATE: Feb. 4

The latest disc from jam-band vets moe, takes the creatively surgical step of using studio dubs and edits to develop an interlocking 14-track set from hours of concert recordings—a plan that could either be sweet symbiosis or the honeymoon from hell. Few live to see it. In fact, the album is a bit like the aural G-spot. Often (obviously) compared to Phish, Zappa, and the Dead, moe, also wears other colors well, showing such disparate shades



JOHN HAMMOND

Hammond for Love
PRODUCER: David Hidalgo
Backporch/Virgin 70876-17618

RELEASE DATE: Feb. 11

The follow-up to the 2001 set *Wicked Grim*—John Hammond's acclaimed collection of Top Watts songs, produced by Waits—sees the veteran blues singer/guitarist in his most eclectic setting yet. Hammond's own acoustic appear a pair of Waits songs ("Gin-Soaked Blues," "Low Side of the Road"), a couple by producer David Hidalgo (of Los Lobos), a brace of vintage country tunes (including two by George Jones), an early Stones number ("The Spider and the Fly"), and the jazz standard "Comes Love," along with such characteristic blues interpretations as his late-night take on Willie Dixon's "Same Thing." Yet the highlight of *Hammond for Love* is the lead track, Hammond's first-ever solo composition—"Crown Vie," a slick, vintage-style blues bursting with personality. He is backed by a crack, hard-groovin' band, and like bourbon, his voice only gets more seductively potent with age. —**BB**

as Lynny Skymrd ("Oaklighthouse"), the Band ("Gone"), and, believe it or not, Ted Nugent (the opening riff on "Not Coming Down"). A truly tasty platter of sonic—rock, jazz, and funk—executed (and touched up) by a band that plays with equal measures of abandon and precision. —**AZ**

ALL MIGHTY SENATORS

Muscle Is Big Business

PRODUCERS: Frank Nardland

All Mighty Senators

Dog Eat Dog 005

RELEASE DATE: Feb. 4

Let's be frank (Zappa) about this: You could count on both paws the bands who've been able to handle the two-headed vey of humor and good music. Here's one of them. OK, they're probably listened to *Just Another Band From L.A.* more than a few times, but really, these guys are something else. Slam-tight funk/rock/soul swirls of songs that are more fun than watching someone attempting to retrieve a card from a non-cooperating ATM. And the Senators can even deliver giggle-but-think social commentary, as in the conservation funk-fest "Mother Nature's Afro." We're cuttin' holes/in Mother nature's afro! And if we keep on letting our mother go bald/there will be no supper

NATALIA LAFOURCADE

Natalia Lafourcade
PRODUCERS: Aureo Baqueiro, Loris Celent

Sony Discos LA 70404

RELEASE DATE: Feb. 25

Eighteen-year-old Natalia Lafourcade's debut album is an invigorating revamp of Latin pop rules, down to a cover that shuns photos in favor of the singer's own art. It's a detail that points toward a distinctive artistry of a persuasiveness not heard in a new Latin act in recent memory. Lafourcade speaks to her peers in the colloquial and often insightful manner of an intelligent gen-



eration. There's a bit of Shakira in some tracks, but musically this disc is a far riskier deal, mixing acoustic guitar with scorching bossa beats, rock-'n'-roll strings, and pot banging (really). Slightly nasal, Lafourcade's voice bends with the suppleteness of a guitar string, hinting at blues influences and raw emotions, with mistakes left on closing track "Mañana Olvidaré." If her songs were not so well-crafted, one could describe Lafourcade as "charming." "Impressive" is the better word. —**LC**

tonight." Hot, hot, hot! Catch the Senators while they are currently on tour with the Pretenders. —**AZ**

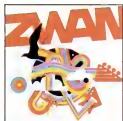
VARIOUS ARTISTS

We're a Happy Family: A Tribute to the Beatles
PRODUCERS: Johnny Ramone, Rob Zom- be, Gary Kurfirst, Andy Gould

DWB/Comstock 083652

RELEASE DATE: Feb. 11

Boasting contributions from U2, Kiss, Tom Waits, and Metallica, star power alone set the bar pretty high for this set—maybe too high, as it is sadly weighed down by lackluster performances. As expected, there's more than a number of carbon copies. Some—like the Offspring's "I Wanna Be Sedated" and Rancid's "Shenandoah"—succeeded on energy alone, like the Pretenders' take on "Something to Believe In," are rather blasé. About half of those making the tracks their own achieve positive results: The Chili Peppers are victorious, gently funking up "Honeycreep," while Eddie Vedder & Zeke deliver a high point in "I Believe in Miracles." U2 ("Beat on the Beat"), Rob Zombeck ("Blitzkrieg"), and the Roots ("I Just Wanna Have Something to Do") perfectly walk the line between putting too much and too little of themselves in the track. Funny enough, it's the little-known L.A. act



ZWAN

Mary Star of the Sea

PRODUCERS: Billy Corgan, Bjorn Thorndur

Marty's Music/Reprise 64346

RELEASE DATE: Jan. 28

Billy Corgan is so intent upon differentiating Zwan from the sadly departed Smashing Pumpkins that he credits his performance on *Mary Star of the Sea* to the previously unknown "Billy Burke." It's a move that initially smacks of pretension, but it's ultimately fair enough. He wants a fresh start as a member of a band that bares little resemblance to its indelible former one. While Zwan sometimes displays the anguished heart of the Pumpkins, the band also has a leaner, upbeatsound that is, at times, downright sweet and playful. No one will ever mistake Corgan for a glowing ray of sunshine, but he sure knows how to craft a poppy hook—as evidenced on the giddy "Baby Let's Rock!" and the bouncy "Lyrice." Can Zwan make us forget about the Pumpkins? No. But it's nice to hear Corgan and his new comrades in such sharp form. —**LF**

Rooney and a solo, hidden track from Chilly Pepper John Franciarte that is among the most satisfying (see story, page nine). —**WO**

R&B/HIP-HOP

ANGELA JOHNSON

They Don't Know

PRODUCERS: Angela Johnson, DJ Spinn, Gil Small, EX

PURPOSE 006

RELEASE DATE: Feb. 11

Frontwoman for soul group Cooly's Hot Box, Angela Johnson stretches out on her own with this solo debut. Not just a singer, Johnson does several hats—keyboardist/violinist/producer/arranger/songwriter—while the educators listeners as to what they don't know about her. It's a colorful lesson: drawing from R&B, jazz, funk, rock, and gospel, covering subjects from romance to self-esteem, and featuring interludes from the self-taught artist's childhood ("Singing the blues at age 5"). With a '70s vibe inherent in her contemporary R&B, Johnson carries the emotive stylings of sister churches Chaka Khan and Aretha Franklin. Noteworthy cuts include "No Better Love" and the title track. However, the sparse "Crkey" over J.J. Evans—a piano-

led blues ballad that sparkles with Johnson's plaintive vocals—is the show-stopper here. Released in the U.K. by Dome Records, the album is available in the U.S. via Purpose, which can be reached at 718-622-6203. —**GM**

DANCE/ELECTRONIC

► PET SHOP BOYS

Disc 1

PRODUCERS: Pet Shop Boys, Chris Zippel

Sanctuary 06076-94595

RELEASE DATE: Feb. 4

The third volume in the Boys' Disco concept series arrives in the shadows of last year's dramatic release of an acoustic-inspired studio recording *Release*. Unlike its predecessors, which focused on remakes of five Pet Shop B-sides, *Disc 3* finds the British duo (Neil Tennant and Chris Lowe) compiling a set of primarily new material, peppered with only three universally known titles ("London," "Home and Dry," and "Hole in the Floor"). Bubbly tracks like the Barry White-sampling "Positive Role Model" and "Somebody Else's Business" are outtakes from the *Release* recording sessions. Conversely, both "Try It If in Love With a Married Man" and "If Looks Could Kill" have their roots in 1983, with the former penned by Peter Dinklage, the latter by Peter Dinklage. Remasters on board include Felix Da Housecat and Superchumbo. *Disc 3* plans to be a "chilled-out" perfect piano-fueled mix of "London." —**MP**

► DANNY TENAGLIA

Choice: A Collection of Classics

PRODUCERS: Various

A&M/Ultra 1139

RELEASE DATE: Jan. 28

Internationally revered DJ Danny Tenaglia follows in the mighty footsteps of Frankie Knuckles and Frankie Kevorkian to deliver the latest edition in the Choice series. And without beating around the bush, he delivers the goods—and then some. For the two-disc *Choice*, Tenaglia, a native New Yorker who's been working the turntables for about three decades now, shares some of his most treasured tracks, which include such Paradise Garage classics as Two Tons O' Fun's "Just Us" and Alicia Myers' "I Want to Thank You." Furthering his respect and appreciation for the classic vocalists, Tenaglia also showcases Kris Coleman's sultry "Shine," Adele's ferocious "Independent Woman," and Jomanda's wicked "Make My Body Rock." —**MP**

COUNTRY

► VINCE GILL

Next Big Thing

PRODUCER: Vince Gill

MCA 088170

RELEASE DATE: Feb. 11

Vince Gill's affable, low-key personality may belie his formidable talent, but truth be told, he is one of country music's most impressive triple-threats as a performer, songwriter, and producer. He is also a heck of a producer, as he shows here on his own, after several projects

(Continued on next page)

CONTRIBUTORS: Bradley Baylander, Lella Cole, Gordon Eby, Deborah Evans Price, Larry Flick, Brian Gracie, Steven Graydon, Rahsaan Hall, John H. Johnson, Jeff Labrecque, John L. Luersten, Gail Mitchell, Wes Olshok, archival, and commercial interest, and outstanding collections of words by one or more artists. POKS '99: All reviews published in this issue are the property of the publisher in the corresponding format. CRITICS' OPINIONS: All reviews, regardless of their content, are the property of the publisher. All albums commercially in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th Floor, New York, NY 10003) or to the writers in the appropriate bureau.

(Continued from preceding page)

with mega-producer Tony Brown. With a generous 17 cuts, highlights are many, including the savvy bangle of the title cut; the swaying, soulful "She Never Makes Me Cry"; and top-shelf ballads like "Someday," "Two Hearts," and "The Sun's Gonna Shine on You." Versatile to the extreme, Gill can mix with authority ("We Had It All"), bite hard on killer country ("You Ain't Fussin' Nobody"), and cut a cool rug ("The Sun's Gonna Shine on You") and Cajun-inflected "Old Time Fiddle." Closures "This Old Guitar and Me" and "In These Last Few Days" are subtle perfection and fitting caps to a crowning achievement. —RW

LATIN

ALGARETE

Per Fin
Coco Melé/EMI Latin 81554
RELEASE DATE: Feb. 11

In its major-label debut, Puerto Rican party band Algarète, which by some accounts is the single most active group on the island, enthusiastically celebrates its blend of salsa, rock, rap, and reggae to disc, not allowing the studio to mellow out a certain aggression. The mix of styles is not new, but by adding a very visible piano, Algarète brings cohesiveness to the ensemble with intriguing stylistic touches (the honky-tonk feel in a couple of tracks, for example). Lyrically, Algarète is less imaginative—many of the songs have interchangeable words, and the double-entendre in "Se Me Para" is way too obvious. Algarète, of course, lives on in your face, down the often annoyingly intimate lead vocals. This is not for the subtle, but fans of their live show won't be disappointed. —LC

WORLD

★ MEDICINE DRUM

Original Face
PRODUCERS: various
CyberCave Music 42237
RELEASE DATE: Jan. 28

Chris Decker and Alan Newman are again in place as the conjure men at the helm of this latest techno project from Medicine Drum. Known for their righteous dance grooves, Decker and Newman's compositional skills make their tracks more dense and rhythmically complex than a lot of elemental dance acts. *Original Face* is perhaps more cerebral as its techniques—given the way Decker and Newman combine dub, break beats, and trance with vocalizations, organic sound, and acoustic instrumentation. The outcome in this album is a sound sweep that, like the trio's own cool one track after another, and from the tribal beats of the title track to the hip-hop/synth/analysis of "Funk Out," is a sound sweep that is magnificent. From a techno or a dance perspective, *Original Face* is a vivid trip. —PVV

GOSPEL

► VARIOUS ARTISTS

WOW Gospel 2003
PRODUCERS: various
Verity 01241-43213
RELEASE DATE: Feb. 4
 This sixth yearly installment of what has become a bankable gold and plat-

inum franchise comprises 30 of last year's most popular and best-selling gospel tracks by an array of artists, both rookies and veterans. In the process, it covers nearly every base of traditional and modern gospel music. Mainstays Shirley Caesar ("One More Battle to Fight") and the Blind Boys of Alabama ("Praise God, Ready") stand solidly next to platinum-plus, R&B/A&C-friendly Donnie McClurkin ("I'll Trust You Lord"), smooth, soulful newcomer Antonio ("Days of My Life"), and the Sunday morning sound of Shekinah Glory ("Praise Is What I Do"). With this, the WOW gospel series remains an incomparable compendium of an artistic and commercially burgeoning genre. —GE

CHRISTIAN

GERON DAVIS & KINDRED SOULS

Let It Rain
PRODUCERS: Geron Davis, Phil Nash, Wayne Nash
Vital VC009SD
RELEASE DATE: Jan. 28

Geron Davis has long been one of Christian music's most respected songwriters, and it's his talent as a writer that provides much of the foundation for this highly listenable album. For this set, Davis penned eight of the 11 cuts, and he and his wife, Becky, Alyson Lovett, and Shelton Lovett turn in compelling performances. Hope, peace, and assurance are recurring themes that can be found in such numbers as "There's a Light On" ("Don't Be Afraid," "Evermore") is a praise-and-worship song with poignant lyrics and a pretty melody. Among Davis' best-known compositions is "Holy Ground," which has been previously recorded by Barbara Streisand. On this album, Davis and Kindred Souls serve up their own glorious treatment of this modern-day classic. Throughout, great music and beautiful words make for one memorable disc. —DEP

JAZZ

THE FRED HERSCH TRIO

Live at the Village Vanguard
PRODUCERS: Fred Hersch, A.T. Michael
Palmetto 2088
RELEASE DATE: Jan. 28

There is a reason why bassist Drew Gress and drummer Nathaniel Walts' names are prominently displayed on Hersch's first trio date in eight years: While the pianist is the group's leader, his sideman's impact is inestimable. Fred Hersch navigates Monk's "Bemba Swoing," Gress and Walts enter so gently alongside him that their presence is at first felt more than actually registered. On other cuts, such as Hersch's "Stuttering," the trio engages in cooperative dialog so intense that one feels a desire to jump up and applaud their efforts. Hersch's sage instructions, too, never fail to captivate, alternately wading introspectively sublime and outright dramatic. —SG

VITAL REISSUES

AL GREEN

Let's Stay Together
PRODUCERS: Willie Mitchell
Hi/MSI 2678
RELEASE DATE: Feb. 11

Arguably one of the greatest soul singers of any generation, Al Green's

sympathetic soft voice has served as an inspiration for many an artist. Recorded in 1971, *Let's Stay Together* remains one of the crickets' highlights not only of Green's career but of the larger soul music landscape. Led by its classic title track, the album is pure and simple, Green's blend of Alabama ("Praise God, Ready") and the organ-based baritone of the title cut. The song—written by Green; his longtime producer, Willie Mitchell; and drummer Al Jackson—is lyrically sublime. Green and company stepped up the pace with the lesser-known but equally flawless "La-La For You." Other highlights include the previously unreleased "Elvis Presley and Listen." On the same day, Hi/EMI is also reissuing such Green classics as *Green Is Blues*, *Al Green Gets Next to You*, and *It's Still in Love With You*; the latter, Green's biggest-selling album, includes evergreens like "Love and Happiness," "Simply Beautiful," "Look What You've Done for Me," and "For the Good Times." —RH

FAITH NO MORE

This Is the Best of Faith No More
PRODUCERS: Billy Gould, Emily Cagan, Jon Wastell, Karen Ables
Slack/Reprise/Rhino 82 70699
RELEASE DATE: Jan. 28

Hardcore fans will argue that there's little point in this collection, as Warner issued in 1998 a longer best-of that—in its earliest version—carried an extra disc of bonus tracks. Yet those discovering the band with this disc or mild fans simply looking to get nostalgically may be taken aback monetarily by what they hear. Five years since Faith No More disbanded—believe it or not—this is the release of its breakthrough, *The Real Thing*, a number of these songs—especially the thrilling "A Small Victory" and "Midlife Crisis," from the 1993 disc *Angel Dust*—are as exhilarating as ever. The accompanying booklet is top-notch and wisely gives original frontman Chuck Mosley his due. The original, Mosley-sung, pseudo-punk lead on his first-ever performance at his—his calls it—"the Gardens" with fondness years from now. And rightly so, because during this milestone, sold-out gig, he showed what sets him apart from any old troubadour—an ability to delight thousands in union. —JDL

FOR THE RECORD

A review of Terri Clark's *Pump to Kill* in the Jan. 25 issue listed it as a cover producer credits. The disc was produced by Byron Gallimore and Keith Stedall.

Billboard.com

Also reviewed online this week:

- Robert Pollard, *Motel of Moths* (Fading Canyon/Reckless)
- The Go-Betweens, *Bright Young Thing* (Bright Orange/Unset)
- The Bad Plus, *These Are the Vestals* (Columbia)

IN CONCERT

DAVID GRAY, Jan. 31
Madison Square Garden, New York

Concerns that singer/songwriter David Gray's intimate, club-friendly material might not translate well in an arena were put to rest Jan. 31, when he delivered an exuberant and captivating two-plus-hour performance at Madison Square Garden. Framed by red curtains, Gray and his band mixed material from the recent *A New Day at Midnight* with songs from 1999's career-resuscitating *White Ladder*. His unusually polite New York following offered roaring approval in between songs, even if they were chair-bound still, as he tried to get their seats, but you don't have to sit in the gigging throughout the night. Gray pumped out a largely energetic and superbly played song cycle.

By the time he reached "Be Mine" and the self-closing "Babyton," Gray and his audience were nearly matched in euphoria. When he took the piano for a phenomenal rendering of Van Morrison's "And It Stoned Me" early into his eight-song encore set, lighters and glow sticks were omnipresent. With *Slack/Reprise/Rhino 82 70699* **RELEASE DATE:** Jan. 28

Hardcore fans will argue that there's little point in this collection, as Warner issued in 1998 a longer best-of that—in its earliest version—carried an extra disc of bonus tracks. Yet those discovering the band with this disc or mild fans simply looking to get nostalgically may be taken aback monetarily by what they hear. Five years since Faith No More disbanded—believe it or not—this is the release of its breakthrough, *The Real Thing*, a number of these songs—especially the thrilling "A Small Victory" and "Midlife Crisis," from the 1993 disc *Angel Dust*—are as exhilarating as ever. The accompanying booklet is top-notch and wisely gives original frontman Chuck Mosley his due. The original, Mosley-sung, pseudo-punk lead on his first-ever performance at his—his calls it—"the Gardens" with fondness years from now. And rightly so, because during this milestone, sold-out gig, he showed what sets him apart from any old troubadour—an ability to delight thousands in union. —JDL

TEENAGE FANCLUB, Jan. 29
Dublin Ambassador Theatre, Dublin

They've been lauded by everyone from Oasis to Radiohead and have spent more than a decade making one of the most cynical of critics fall at their feet. And yet Teenage Fanclub has never enjoyed the kind of commercial success that its talent demands.

That said, the Glasgow-based pop supergroup managed to sell all 1,200 tickets for their gig at Dublin's Ambassador Theatre. The show was part of an effort to promote Fanclub's new career retrospective, *Four Thousand, Seven Hundred and Sixty-Six Seconds: A Short Cut to Teenage Fanclub*—which refers to the exact length of the compilation.

The bulk of the set documented a band rooted in traditional songwriting values: reflective, heartfelt lyrics sung in two- and three-part harmonies at the chorus, along with killer melodies wrung out on chiming (and occasionally distorted) guitars and subtle key-

boards. It's not the most revolutionary format in the world, but the beauty of Teenage Fanclub is in its simplicity: The band makes crafting superb pop music sound like a breeze.

With minimum fuss, the three songwriters Norman Blake, Raymond McGinley, and Gerard Love all took turns singing their respective tunes. Even in the more contemplative moments, the band displayed nice guitar touches, suggesting that having your heart broken doesn't necessarily mean losing your sense of humor. For instance, the soul-searching ache of "Mellow Doubt" was offset by Blake's rudimentary whistling solo, while McGinley's "Your Love Is the Place Where I Come from" came with some gloriously shambling glimmers.

The set ended with the group's debut single, "Everything Falls," which has aged remarkably well from the Fanclub's early days as a dyed-in-the-wool grunge act. The encore included a cover of "He'll Be a Diamond" that put psychicistic ad the Bevis and the Bizzies to rest and dusted off its classic ode to a benevolent groupie. "The Concept," a song whose greatness—like that of the Fanclub—has not diminished with time. —NK

JON SPENCER BLUES EXPLOSION/ELLIOTT SMITH, Jan. 25

Bowery Ballroom, New York
 The contrast couldn't have been more stark. Clad in an old green T-shirt, cords, and a pair of beat-up reddish Adidas sneakers, Elliott Smith took the stage in a dark, sold-out New York club show, his unsharpened black hair plastered over his forehead as if he were hiding from the audience. Smith played a series of his painfully bittersweet melodies alone on his acoustic guitar, punctuated by the faint "first you's" between songs. As the first of only four announced dates since October, Smith's 40-minute set touched on rarities ("No Connection Man") and albums past (crowd-pleaser "Happiness" from 2000's acclaimed *Agree*) but drew most heavily from his eternally delicate Dreamacoustic album, *From the Basement on the Hill*. It's almost done," he said again.)

Later, the aptly named three-piece Jon Spencer Blues Explosion (JSBX), which has made its name with eclectic bombast, provided an electrified, over-the-top-and-screaming, sweating extravaganza that found leather-clad frontman Spencer writhing on the floor and gleefully demanding the crowd be rocked.

With a solid decade of Matador albums behind it, JSBX burst onto the scene in 1994 with *White Space*, the Iggy Pop of punk blues rock—constantly ordered the crowd to clap and yell. Among their highlights were 1996's "Magical Secret" (from *Acme*), 1999's "We Know How to Get Away with Murder" (from *From the Basement on the Hill*), and 2001's "The first single from the recent *Plastic Fang*.

The encore was Smith's odddest point. The band invited the night back onstage to perform, among others, JSBX's "Tore Up and Broke," the first public performance of Smith's new "Brand New Game," and a somewhat rereleased performance cover of the Beatles' "Yer Blues," which ended the dramatically eclectic evening. —JL

Edited by Chuck Taylor

POP

► **NO DOUBT** *Returnee* (4-01)
PRODUCERS: Neilson Hopper, No Doubt
WRITERS: G. Stefani, T. Kanal
PUBLISHERS: World of the Dolphin/
 Universal Music, ASCAP
Release: 19005 (CD promo)
 There's little doubt of No Doubt's real estate value across mainstream and adult pop 40, thanks to a string of quirky, diverse hits from current double-platinum album *Rocksteady* and guest spots from Bounty Killer and Lady Saw. "Running" is by far the set's most accessible single yet, as close to a ballad as the band has released since 1996's lush smash "Don't Speak." This one still has its share of novel elements to keep the cool quotient intact, particularly in a fun electronic key that adds the right touch of playfulness. Pop-culture heroine and group leader Gwen Stefani once again proves her marvelous versatility with a lovely, dreamy, and craftily layered vocal that adds the right touch of playfulness. Chalk up another solid hit for a group that has beat the odds by becoming hipper with time and proving to be one of the more enduring groups of the millennium. —CT

► **MARIAH CAREY FEATURING KAMRON** *Be (I Need You)* (4-02)
PRODUCERS: Jay-Z, Roc-A-Fella, Roc the World, Mariah Carey
WRITERS: M. Carey, J. Smith, N. Whitfield
PUBLISHERS: Sony/ATV/RED./B.B./N.Q./U.S.-Universal/Duchess, BMI
Release: 15793 (CD promo)
 About 10 minutes after releasing back-luster "The One" as the second single from Mariah Carey's current *Charmbracelet*, label honchos reneged on the decision in favor of "Be (I Need You)." Good thinking. This relaxed slow jam gives the diva's career a nudge with its playful, sped-up chirp of "Be (I Need You)," which is positively infectious. Carey sings quietly alongside with stacked layers of harmony creating a surreal, swirling effect, until Kamron takes over at the midsection with the requisite rap. Structurally, "Be" is more of a groove than a song—it really is all about the cartoonish "Be"—but it's a step in the right direction, keeping *Charmbracelet* shining. —CT

► **ERASURE** *Solosbury Hill* (3-27)
PRODUCERS: Andy Bell, Vince Clarke, Gareth Jones
WRITER: P. Gabriel
PUBLISHER: Real World
REMIXERS: Spike B, Dave Bascombe, Chris Smith, Philip Lasser
Mute 7245960920022 (CD promo)
 With two albums after *People's Songs*, Erasure's Vince Clarke and Andy Bell are claiming a renewed sense of purpose, and apparently, that's a good enough for long-time label Mute, which is supporting the covers album with a remix-heavy U.S. single, "Solosbury Hill." "Erasure gives Peter Gabriel's song signature treatment, replete with electronic beats, synth guitars, and the rich, sultry vocals of Bell.

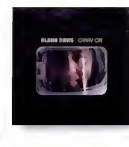


► **O-TOWN** *I Showed Her* (4-06)
PRODUCERS: Scott Crawford
WRITERS: S. Crawford
PUBLISHERS: Shep W/Shep, Almo/
 Universal Music, ASCAP
Records 21253 (CD promo)
 Once in a rare while, a ballad hits the mainstream radar that is so instantly affecting, it takes radio and the public's collective ear by thunderous storm. "Beautiful" by Christina Aguilera is certainly one such lightning bolt—as is the glorious "I Showed Her" from O-Town. Say what you will about boy bands or down-tempo pop in today's climate: This record positively transmits stigma. Written, produced, and arranged by Scott Crawford—who has created masterful works for the likes of Lady Vandross, Kelly Price, Yolanda Adams, Whitney Houston, and Boyz II Men—this track is simple, meaningful, and direct, building to a splendid chorus that is so beautiful, you'll wonder how such a pleasing chord progression has never been crafted before. So much of what's out there today is instantly disposable. This is a timeless melodic jewel, deserving of dramatic success. —CT

These guys have maintained this trademark sound for so long that they've gone from hip to same-old to retro, and now they actually again sound fresh and fun against a pop landscape that relies on artificial vocals as much as Erasure relies on synthetic instruments. Bonus tracks "Tell It to Me," "Searching," and a delicate reading of "My Maria" are on the cake. A sweet package. —CT

R&B

► **KEITH MURRAY FEATURING THE DEF** *Stuck Yeah Yeah U Know It* (4-00)
PRODUCERS: Scott Blazie
WRITERS: K. Murray, J. Smith, R. Noble, E. Sermon
PUBLISHERS: Motilic Music/F.O.B./D.A. Mascot Music/Erkic Sermon Enterprises, administered by Zomba, ASCAP
Def Jam 15780 (CD promo)
 Keith Murray makes his long-awaited return to hip-hop with the single-song "Yeah Yeah U Know It." The lead single from his forthcoming set, *He's Keith Murray*, reunites him with Def Squad brethren Eric Sermon and Redman. The trio, who admirably covered the Sade hit "Your Man" and "She's Delight," hasn't lost a step. Mac MC brings his trademark flow to the infectious Just Blaze-produced track. Sermon's laid-back rhythmic lines



► **ALANA DAVIS** *Carry On* (3-40)
PRODUCERS: Josh Rabinowitz, Mary Wood, Clifford Lane
WRITER: Stephen Sills
PUBLISHERS: Sony ATV/Gold Hill, BMI
Columbia 79852 (CD single)
 After releasing two critically acclaimed albums on Elektra, *Blame It* on Me and *Portlane Cookies*, native New Yorker Alana Davis found herself without a label to call home. With this wildly spirited and emotionally charged cover of Crosby, Stills, Nash & Young's anthemic and empowering "Carry On," Davis is poised to have the biggest hit of her career. Created as the score of "The Trip," a 60-second TV commercial for Sony Electronics, "Carry On" was first heard last November: the spot was a second-time during the Super Bowl. With the public demanding info about the song, in stepped Columbia, offering Davis a single deal. Like Dirty Vegas and Baby before her, Davis has discovered that a good TV ad can be the initial link between artist, marketer, record company, and fan. From MTV's *TRL*, generated to the over-30 constituency, Davis' "Carry On" knows no limits. —MP

as the perfect counter to Redman's in-your-face style. That said, Murray is clearly the star of the track. His gruff vocals and witty lyrics are as sharp as ever. The single, which also serves as Murray's Def Jam debut, is already receiving attention at radio. With his album due in April, Murray and company should be rocking the clubs this winter. —BH

NEW & NOTWORTHY

► **STACIE ORRICO** *Stuck* (3-42)
PRODUCERS: Dallas Austin, Matt Serletic
WRITERS: S. Orrico, K. Kadish
PUBLISHERS: Stainback Music/Bowling Sound/EMI Christian/WB, ASCAP
Virgin America 17629 (CD promo)
 Stacie Orrico may be a mere 16, but her vocal chops on major-label debut "Stuck" are well done with plenty of sass added for spice. The song's Destiny's Child-meets-Gwen Stefani vibe is a right-on fit for today's funk'n'rock top 40 airwaves, as Orrico—who penned the lyrics—sings, "I hate you/but I love you/I can't stop thinking of you." Kevin Kadish's hook is mad-damn catchy, giving "Stuck" the stick to the stick. Virgin America's Dallas Austin and Matt Serletic produced the song, so its priority status is a given—and deservedly so. A glittering melodic gem. Say I do. —CT

SIX FEET UNDER: THE COMPLETE FIRST SEASON

► **HBO 99132**
RELEASE DATE: Feb. 4
 With the third season of this Emmy-awarding show about to kick off March 2 on HBO, revisiting our first taste of the twisted world of the Fisher family is a delectable treat. This four-disc set, presented in a well-designed black box set, contains a number of extras sure to interest established fans of the show and bring new ones into the fold. Each disc contains the same cast/film-maker bio feature, series index, and online link.

While disc one and disc four also contain some features of note. On disc one, viewers can access a feature about the making of the opening title sequence, which reveals the complex process of crafting imagery to complement Thomas Newman's score. Disc four offers the most interesting extra—a behind-the-scenes feature including interviews with the entire cast. In addition to hearing how the cast members feel about the characters they play and their favorite scenes, fans will find out their views on life after death and some of their stranger occupations before hitting it big as actors. —JK

MY BIG FAT GREEK WEDDING HBO VIDEO 91993

► **RELEASE DATE:** Feb. 11
 Though this DVD may be short on extras, it is definitely big on heart. As the surprise independent film hit of 2002, *My Big Fat Greek Wedding* educated scores of Americans on the ins and outs of Greek culture and



turned writer/actor Nia Vardalos into a star. On the DVD version, viewers can watch the film in either widescreen or full screen and have the option of hearing detailed commentary from Vardalos, actor John Corbett, and director Joe Zwick. Vardalos' words provide beautiful insight into the film's background and reveal many touching moments in the filming process. An example accompanies an early scene in which Vardalos' character contemplates how to change her life while in the back alley of her family's restaurant. While her character is supposed to be sad, Vardalos says it was so difficult to act that way because she was just so happy to be making the movie. A cast bio feature is also included. —JK

AN AFFAIR TO REMEMBER FOR 2006076

► **RELEASE DATE:** Feb. 4
 This classic 1957 tearjerker is the latest release in Fox's Studio Classics series, which includes the previous releases *All About Eve*, *Gentlemen's Agreement*, and *How Green Was My Valley*. In addition to a new digitally enhanced print, the Cary Grant/Dorothy Dandridge feature is enhanced by a wonderful feature about the project's back story. Viewers will learn about how the stars' individual marital problems influenced their roles, and that Ingrid Bergman was actually the first choice to play the film's leading lady. Grant, who experienced friction on the set with director Leo McCarey, was actually pre-screened by LSD by his psychotherapist while working on the film and was trying to get over an intense infatuation with actress Sophia Loren. The feature also details how renewed interest in the film was generated by the success of the 1993 box office smash, *Stepless in Seattle*. Moviegoers news footage of the shipboard premiere of the film, a theatrical trailer, audio commentary, and a still gallery are also included. —JK

IGBY GOES DOWN MGM 1004117

► **RELEASE DATE:** Feb. 4
 This film's beauty is largely wrought by just how realistically apathetic its characters are, and after watching the deleted scenes included in this disc's special features section, that beauty is even more apparent. Director Burr Steers provides commentary on why 10 minutes of scenes were cut, and what is most interesting



are scenes such as Ryan Phillippe's character watching a blind man who has fallen down the rain groove for his belongings on a New York street, or Susan Sarandon's character dumping out the contents of a suitcase after her maid had neatly packed everything. In none of these characters are love scenes and the deleted scenes just bring home that point even more. The disc also features a behind-the-scenes feature, a theatrical trailer, and audio commentaries with lead actor Kieran Culkin and Steers. —JK

Studio Monitor™

by Christopher Walsh

GET SMALL: Three panelists examined the profound impact of the trend toward smaller, lighter, better, and cheaper in professional audio on the second day of the NY Audio Production Show, held Jan. 30-Feb. 1 at Madison Square Garden.

The incremental-but-steady march of technology has revolutionized recording and live sound, reshaping both the physical characteristics and economics of each while simultaneously enabling the entry of untold masses into these industries.

In an era in which recording artists are increasingly taking the means of production, distribution, and promotion into their own hands, the evolution of "smaller, lighter, and cheaper" is manifested in all aspects musical, be it a private digital audio workstation (DAW)-based studio or a lightweight, compact, inexpensive PA that is easily set up, broken down, and transported.



MANZELLA (LEFT) AND WINKLER

At the NY Audio show, the evolution of design and manufacture was examined during a presentation moderated by this writer and featuring **Karl Winkler**, director of marketing communications for Sennheiser USA; **David Scheirman**, director of tour sound for JBL Professional; and **Francis Manzella**, owner/president of PM Design.

Through comparison of touring sound systems from the 1970s and today, Scheirman illustrated their dramatic differences. "Everybody wants more to be done with less," Scheirman said. "Less mass, less bulk, less equipment, but higher-quality results. You also have increasingly complex systems, whether it's on the media production side or on the presentation side; higher crew and labor costs; and increased transportation costs."

Alternative construction methods and materials, Scheirman added, have allowed vastly reduced loudspeaker weight, which in turn enables a module that can be assembled in a line array that is smaller and yet features high component count and more out-

put power. This evolution has been key to large-scale tours and events, the costs of which are often challenging. Scheirman cited examples such as the Radio City Christmas Spectacular, the 2002 World Cup, and **Bruce Springsteen's** current tour. "Weight really matters here," Scheirman says of the latter. "Every 10 pounds you can save off a box matters when you're using up to 50, 90, 100 enclosures."

"With regard to live performance, the trend today is wireless," Winkler said. "It goes hand in hand with the new type of technology in manufacturing where we're using to make things lighter, smaller, and better, and less expensive in many cases."

The major change happened about 10 years ago," Winkler added, "when we switched over to SMD [surface mount devices] component manufacturing instead of the older, wire-based technology. In 1998, we invested heavily in manufacturing capability to do a low-cost wireless system; our wireless sales shot through the roof and continue in that direction."

Both Scheirman and sister company Neumann have brought innovation to microphones in recent years. While Sennheiser's products have been coveted by studios and engineers worldwide for decades, Neumann more recently entered the live sound market with the KMS 105. "This is also the result of using SMD technology," Winkler said, "where we've taken proven circuit designs and tried to minimize them so that they can be put into something like a hand-held microphone."

"There's no doubt about it," Manzella said. "The smaller, lighter, cheaper, better trend affects my life as a studio and acoustic designer every day. We are always asked to design the most functionality into the smallest amount of space possible. In my business, 'smaller, lighter, cheaper, better' basically comes down to workation technology."

One benefit of the DAW's ubiquity, Manzella added, is the ability to appropriate a greater percentage of a studio's budget to acoustic design. Further, he noted, "a smaller console is less of an acoustic problem for us. Large-format recording consoles serve as large-bass interference devices. A smaller console means more flexibility in the location of equipment and placement of speakers."

"There used to be some parallel between the cost of the facility and the cost of the equipment," Manzella summarized. "Not anymore."

D'Ambrosio JDMI Marks First Year With 11 Producer/Engineers

BY CHRISTOPHER WALSH

Joe D'Ambrosio, a veteran of the entertainment and sports industries, is marking a successful first year for Joe D'Ambrosio Management (JDMI), a firm representing producers, engineers, and artists that also produces corporate and private events.

D'Ambrosio launched JDMI after more than 20 years of related experience, most recently serving as personal manager for producer Phil Ramone and GM of Phil Ramone Inc., the nine-time Grammy Award-winning producer's company. Previously, D'Ambrosio had worked with Ramone in additional capacities as assistant director of operations for the N2K Entertainment Music label and, prior to that, as Ramone's production manager.

"I sat at the feet of the master for much of my professional life, and saw at this time in my life that it was time to go out on my own," D'Ambrosio says.

"Having represented him as manager for two years, I saw that I could do that for a bigger cadre of producers. A lifetime in the sports and entertainment industry working with athletes and talent, be it artists, producers, or engineers, has prepared me for this."

D'Ambrosio began a long career with the New York Yankees in 1976, as the team's batboy; he rose to the position of director of the speakers bureau, handling appearances for the likes of Yogi Berra and Reggie Jackson.

The producer/engineers on the JDMI roster are Robin Danar, Tom Durack, Josiah Gluck, Matt Knobel, Bradshaw Leigh, Sean O'Dwyer, Bob Rosa, Eric Schilling, Toby Scott, Tony Visconti, and the production team of Jorge Casas, Clay Ostwald, and Tommy Anthony, collectively known as Red Rock Productions.



D'AMBROSIO

"I started with Bradshaw Leigh," D'Ambrosio says of Billy Joel's first client, who has worked with Billy Joel, Widespread Panic, and Tracy Chapman, to name a few, "and I'm up to 11 clients. I talk to A&R men, I talk to producers, I talk to managers. I talk about what projects they have coming up, and I try to match it with people who have an expertise in that style of music."

Josiah Gluck is well-versed in the jazz world," D'Ambrosio says of the

engineer who recently recorded and mixed Curtis Stigers' upcoming release, as well as *Ballade: Remembering John Coltrane* by Karrin Allyson. "He does a lot of work, for example, for Concord Records or RCA Red Seal, where he can translate his special talents to a certain genre. Eric Schilling does a lot of things, but he's really known in the Latin market. But he's worked with Janet [Jackson], he's worked with Elton John, Bob Rosa made his name in dance [Whitney Houston's "I'm Every Woman," Mariah Carey's "Emotions," "C+C Music Factory's "Come Make You Sweat"—what Bob has done is incredible."

In addition to JDMI's high-profile roster, which can provide recording, mixing, remastering, Pro Tools, live-to-2-track recording, live sound mixing, and remote recording services, the company offers live production organization and complete studio session coordination, providing studios, contractors, project managers, session musicians, rental equipment, and travel and accommodation arrangements.

"These talented people should not—and do not—go out and make phone calls," D'Ambrosio says of JDMI's roster. "Their strength is making music with artists. I have to know what to ask for: how to structure a deal, and go out and sell. I want to be a strong boutique representing people one-on-one; I can do that with the roster I have now."

FEBRUARY 15
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 8, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	WRESTLING/ROCK	DANCE/MUSIC/VIDEO
TITLE	ARTIST	ARTIST	ARTIST	ARTIST	ARTIST
1	ALL HURRA Jennifer Lopez Featuring Lil' Jon & Lil' Romeo C. Ronson, Ron S. & J. McPherson (Jaggy)	MES YOU Alicia Keys T. Boonin (Blackground)	19 SOMETHIN' Mark Wain C. Lottin (Mercury)	WHEATIN' LIKE 2 Green Days B. Fender (Republic/Universal)	DR. DRE & THE S.O.B. Dr. Dre Mobb Deep (Warner Bros.)
RECORDING STUDIO(S) (Label)	HIT FACTORY New York The Elbow (Philadelphia, PA) Pete Dinklage Brooklyn Rob Williams	SONY New York A&R A&R	OCEAN WAY Hawthorne, TN HAWK LAB (Shenandoah, TN) Bryce Swanson Rob Williams	LONDON BRIDGE Brentwood, VA Mark Frazee, Scott D.	SARM WEST London Mark "Spide" Stout
CONSOLE(S) (DAW)	SSL 9000 J	SSL 9000 J	Custom Custom Way West SSL 9000 J	SSL 9000 J	SSL 9000 J
RECORDING	Pro Tools	Studio A&R	Sony 3240 Pro Tools	Pro Tools	Sony 3240 Pro Tools
RECORDING	Pro Tools	N/A	Quincy 667 Pro Tools	Pro Tools	Quincy 667
MIX DOWN STUDIO(S) (Label)	HIT FACTORY New York Pete Dinklage Brooklyn Rob Williams	SONY New York A&R A&R	DRUM KITCHEN Hawthorne, TN HAWK LAB (Shenandoah, TN) Bryce Swanson Rob Williams	ARMADILLO Hawthorne, TN HAWK LAB (Shenandoah, TN) Bryce Swanson Rob Williams	THE MIX SUITE @ OLYMPIC London Mark "Spide" Stout
CONSOLE(S) (DAW)	SSL 9000 J	SSL 9000 J	SSL 9000 J	SSL 9000 J	SSL 9000 J
RECORDING	Pro Tools	Studio A&R	Quincy 667 Pro Tools	Pro Tools	Quincy 667
MIX DOWN	Pro Tools	Studio A&R	Quincy 667 Pro Tools	Pro Tools	Quincy 667
RECORDING	Pro Tools	Studio A&R	Quincy 667 Pro Tools	Pro Tools	Quincy 667
MASTERING (Label)	HIT FACTORY New York Pete Dinklage Brooklyn Rob Williams	HIT FACTORY New York Pete Dinklage Brooklyn Rob Williams	STERLING SOUND Hawthorne, TN HAWK LAB (Shenandoah, TN) Bryce Swanson Rob Williams	STERLING SOUND Hawthorne, TN HAWK LAB (Shenandoah, TN) Bryce Swanson Rob Williams	STERLING SOUND Hawthorne, TN HAWK LAB (Shenandoah, TN) Bryce Swanson Rob Williams
ENGINEERING	SONY	SONY	SONY	SONY	SONY

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Indie Publisher To Stay Famous

Robinson's Viacom Deal Will Help Company Remain Alive And Well

BY JIM BESSMAN

NEW YORK—Observing the recent record-company upheaval and calculating that 40%-50% of his company's revenue derives from mechanical rights, Famous Music Publishing Companies chairman/CEO Irwin Robinson concedes, "Anybody who isn't worried about 2003 is buried in the Dark Ages."

Robinson and Famous, however, are alive and very well. Now celebrating his 11th year of stewardship, Robinson has just re-upped with the worldwide music-publishing division of Viacom's Paramount Pictures in a long-term deal.

"Let's say less than five years and more than three," Robinson says. And while he "can't give numbers," he reveals that last year's revenue was 14.5% over that in 2001, for a total nearly three times greater than annual revenue when he took office one decade ago. Though it's early in 2003, he can already announce a stellar new signing in Busta Rhymes.

The continuing key to Famous' success is clearly the unique and stable team of New York-based



which Irwin ran, and when I went to see him he said, 'We don't pay that kind of money here' and offered me considerably less. And I'd just moved from Scarsdale to Manhattan"

But Jaffe hastily adds that Robinson was fair. "We both knew that we said what was on our minds face to face—and it's lasted all this time," he says. Indeed, the pair have stayed together for 31 of the ensuing 34 years, with Jaffe following Robinson as his contracts permitted.

"Our companies have run like a good rhythm section," Jaffe adds. "No one stands on anyone else's toes, and everyone knows when to play a fill."

Robinson also cites the teamwork aspect of the Famous operation. "The whole company operates on a team basis," he says, crediting Jaffe for bringing in "unbelievably good new people." Jaffe adds, "Our greatest talent is hiring great people and giving them leeway to do their jobs."

Robinson adds that Famous makes a conscious effort to sign "an eclectic group of talent—the best in their genres. When Boyz II Men were the rage in urban boy groups, we signed Boyz II Men. When Björk was hot, we signed Björk."

Current roster stars, as well as Rhymes and fellow recent signee Blake, include on the urban side Eminem, Irv Gotti, and J'Aurelius, who was recently profiled on the front page of *The Wall Street Journal*.

In rock, Famous is represented by P.O.D. In Nashville, the company boasts Darrell Scott, last year's ASCAP country songwriter of the year, and Hillary Lindsey, who co-wrote Martina McBride's chart-topping "Blessed" and is now "virtually on every date happening in Nashville," according to Jaffe.

Famous has dramatically increased its focus on Latin music, most notably via a co-publishing agreement with the Miami-based

Santander Music Group, headed by Latin Grammy Awards producer of the year (and BMI's 2000 Latin songwriter of the year) Kike Santander.

But Jaffe stresses that Famous is "not a market-share company," and Robinson adds that the company remains selective in its quality-over-quantity approach to signings. "No matter how music is delivered," he says, "one thing that won't change—and what is important—is the talent and the song."

Pointing to former 4 Non Blondes vocalist Linda Perry, Jaffe also notes that Famous sticks with its writers. "We signed her in '92, then the band hit in '93, and then there were some lean years," he says. "But we never lost track of her talent. She wrote Pink's 'Get the Party Started' and Christina Aguilera's current hit 'Beautiful,' and now people are in line asking her to write and produce."

Now in their second decade heading Famous, Robinson and Jaffe run the only indie music publishing company in the top five of the *Billboard* year-end Hot 100 publishers—though, of course, it is a Viacom-owned company.



ROBINSON

Robinson and Los Angeles-based president/COO Ira Jaffe, whose joint 10-year reign at Famous marks their fourth publishing venture together, dating back to 1969 at Screen Gems and extending through their leadership of Chappell/Intersong Music Group-USA and EMI Music Publishing.

"It was a very unlikely beginning," recalls Jaffe, who worked in advertising for Columbia Pictures, which owned Screen Gems. They bought Roosevelt Music—which was [composer-conductor] Bert Kaempfert's company—and I wanted to be in the music business. The head of Roosevelt said I'd get a good salary, but it was merged into Screen Gems,



JAFFE

"We're part of a major corporation, obviously, and a lot of Viacom companies like to micromanage—but we don't," Robinson says. He does note that "a very important part of our company comes from Paramount Pictures and Television—and we also represent the music in all the Viacom productions and television networks. In addition to mechanicals and synchronization, this gives us a wonderful performance base at BMI, ASCAP, and SESAC."

"When you look at what's happening in the industry today, performances are becoming ever more important," Robinson concludes. "It's our safe harbor."



by Jim Bessman

SUPER WASH: Not only was the game a washout this year, but the Super Bowl music left me cold as well. Aside from the glorious return of Donny & Marie Osmond during the Osbournes' Pepsi Twist commercial, the only music usage that stands out is Yahoo HotJobs' mundane croaking of Hermit the Frog's classic Paul Williams and Kenny Ascher-permed hit "Rainbow Connection."

I suppose I could celebrate the presumed end of those testosterone-themed Coors Light ads desecrating beloved songs like Tom T. Hall's "I Love" (*Billboard*, Sept. 28, 2002), but there's still the Pro Bowl ahead—and nothing's so bad that it won't bring it back again next year. And I would have much preferred to see Willie Nelson sing with his Latin rock performer with anyone counterpart Santana during the pre-game concert than suffer through his H&R Block tax spoof—but that's for the birds.

As for the rest of the corporate-sanctioned, network-orchestrated superstar music entertainment, well, I'll blissfully take Jim Nabors singing James F. Hanley and Ballard MacDonald's "Back Home Again In Indiana" at the Indianapolis 500 every year, what with tradition, tradition-steeped 1917 lyrics like "The moon went by/Sends out its fragrance"—but again, that's just me.

But I have caught a couple of commercials recently where the music really is the star. On the contemporary front is the Walkmen's "We've Been Had," which draws drawn attention in the Saturn spots thanks to Hamilton Leithauser's commanding lead vocal. Then again, no one had a more commanding voice than Ethel Merman, so let's hereby give Tide props for its current campaign featuring Merman's duet with Ray Middleton on Irving Berlin's "Anything You Can Do" from the original 1946 Broadway cast album of *Annie Get Your Gun*—which, I must say, sounds at least as fresh in today's muddled contemporary commercial-music usage wash as Tide-laudered clothes presumably smelt. But Irving Berlin's Music Co. spokesman Bert Fink notes that the song has also been used of late in a Gatorade TV spot; Berlin's "Steppin' Out With My Baby" is also twice represented, in GMC Envoy and Motorola ads. A DaimlerChrysler Jeep commercial used "The Way We Live Now" and Clarint employs "Blue Skies."

"It's not coincidental that Irving Berlin's songs are filling the airwaves these days," Fink says. "He was the most prolific popular songwriter of the 20th century—with more than 1,200 songs to his credit—and advertisers

have taken his directive 'Say it with music' to heart in asking his songs to punctuate an ad campaign."



BERMAN

Here, Fink quotes Maxyne Berman Lang—president of Williamson Music, which administers the Berlin catalog—who says, "A great song is a great song, and Berlin's songs are especially suited for instant-recognition moments in TV commercials." As well they should.

CLARIFICATION: In a recent report here concerning a lawsuit filed by Intermated-based sheet music store Musicnotes against online sheet music and music-instruction resource stagepass.com for copyright and trademark infringement (*Billboard*, Jan. 25), stagepass.com was identified as an affiliate of Sheet Music Direct, the online print music Web site owned by print music house Hal Leonard Corp. and its European counterpart, Music Sales.

"Stagepass is an independent retailer, one of more than 1,000 independent retailers who utilize Sheet Music Direct's online and in-store retailer programs," says Hal Leonard president Larry Morton, correcting any false impression. "Neither Sheet Music Direct, nor its parent companies, Hal Leonard Corp. and Music Sales Ltd., are involved in any way in the litigation between MusicNotes and Stagepass."

Meanwhile, with FBI assistance, Hal Leonard has successfully shut down a copyright-infringing Web site. After reaching a confidential settlement with musicnotes.com, which had been selling unauthorized editions of Hal Leonard-licensed, -controlled, or -owned printed music, the site ceased operations.

"We pay a lot of money for the right to represent music in print, so we are extremely diligent when it comes to protecting our assets and those of the publishing writers and we represent," business affairs VP Nancy Ubick says. "Whenever we can get people to stop infringing and to understand that what they are doing is wrong, we consider it a victory."



Hall & Oates

30TH ANNIVERSARY

Mature Since Their Days As
'80s Icons, The Duo Begins
Another Chapter In Their Songbook

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The most commercially successful duo in the history of recorded music!

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A Little Rock 'N' Soul Goes A Long Way

With 30 Years Under Their Belts, Hall & Oates Have Helped Shape The Pop-Music World, And There's No End In Sight.

BY CHUCK TAYLOR

The Daryl Hall and John Oates songbook may be courting the 30-year mark, but it's hardly collecting dust in the archives. Not only have the Philly-bred Hall & Oates held their title as the best-charting duo of all time for the past two decades, they also scored their first-ever No. 1 AC hit late last year, with "Do It for Love." And now, with a

19th album due in early 2003, the Hall & Oates story is beginning yet another new chapter. It's no wonder Sara smiles.

"It's an exciting period now," acknowledges Hall, 56. "We are more than capable of creating great art that is as good as anything we've ever done. We can use the enthusiasm of youth and combine it with maturity and experience."

"You only get a few chances in life—especially in the music business—and we've had more than our share," adds Oates, 54. "We're in a place now where we can schedule our careers with our lives in a way that is workable and sustaining."

It's a comfortable stance for a band that has worked its way through the ranks the old-fashioned way: with steady, sure progress, a cache of melodically charged hits and the raw talent to pull it off live.

Daryl Franklin Hohl and John Oates met in 1967 while students at Temple University in Philadelphia as they fled a gang fight at the Adelphi Ballroom, where each was playing in respective bands. The two found commonality in their love for soul music and recorded demos together until Atlantic signed them in 1972, releasing *Whole Oats*, produced by Arif Mardin. Their manager was none other than former Sony Music chairman/CEO Tommy Mottola.

HITTING THEIR STRIDE

In 1976, after a move to RCA (where they would remain for a decade), Hall & Oates scored their first hit, "Sara Smile," which reached No. 4 on the Billboard Hot 100, pushing their eponymously titled album to gold. Soon after, "She's Gone" became their second top-10 hit, followed by the No. 1 "Rich Girl" in early 1977.

From then, it would take four years for the duo to score another top 10; both members herald the fact that their label allowed time to grow and nurture a signature sound. "If Daryl and I were starting out now, there might never have been a Hall & Oates," Oates suggests. "There's a component

of creativity that can only be nurtured through mistakes and an environment where people are allowed to fail. There's no such thing as a creative person who hasn't screwed up."

Hall & Oates hit their stride in 1980, with the release of *Voices*, their first platinum album, which logged 100 weeks on the Billboard 200. "That was a really liberating album," Hall says. "It was the first that we produced ourselves with our band. I remember lots of laughing and it going very quickly—no delays, no extended phone calls with people. It was a labor of love, and it just worked."

Adds Oates, "We defined our sound with that record, and we happened to be in sync with radio and the world." It was around this time that the duo's output came to be termed "rock'n'soul."

For the next three years, the hits poured from the airwaves like honey from a hive, including five No. 1s—"Kiss on My List," "I Can't Go for That (No Can Do)" (also a No. 1 R&B hit), "Private Eyes," "Maneater" and "Out of Touch"—along with a boatload of radio staples, "Say It Ain't So," "One on One" and "Method of Modern Love." The next four albums following *Voices* were solid sales smashes: the platinum *Private Eyes* and double-platinum *H2O*, hits package *Rock 'N' Soul, Part 1 and Big Bam Boom*.

During this period, MTV was on its way to defining a new variable of hit music with the video, and Hall & Oates went along for the ride. "We found good people, we had fun with it, but we didn't take the world of video too seriously," Oates says. "We perceived ourselves as musicians, not actors looking for a way to promote our albums."

By the end of 1984, the pair's success was becoming a blur. "It's hard to even remember which album had which songs," Hall says. "We worked quickly and got back on the road. We loved all of those 'bums, but after that, it was time for a break.'"

THROUGH THE '90S

In the summer of 1988, the duo participated in the historic recording of "We Are the World," Live Aid and the

rededication of the Apollo Theatre in New York, which reaped the gold album, *Live at the Apollo With David Ruffin & Eddie Kendricks* of the Temptations. They also collected a third consecutive American Music Award for Favorite Band, Duo or Group (Curiously, Hall & Oates have never won a Grammy).

"There we were, singing next to our childhood heroes at the Apollo, closing Live Aid with Mick Jagger and Tina Turner and recording 'We Are the World' with Michael Jackson," says Oates. "It was pretty intense."

Hall adds, "That month was one of those rare times where we were able to look at our career objectively and realized we were really doing something significant."

"And that's when we shut it down," Oates continues. "What more could we do? We had No. 1 after No. 1 and toured forever. There was a culmination, and it was time to stop."

Hall took time to record a solo album, which yielded the top 5 "Dreamtime." Two years later, Hall & Oates' next album, *Oh Yeah!*, marking their move to Arista, produced three hits, including the top 5 "Everything Your Heart Desires." But, soon after, the grunge movement began to alter the pop landscape, and, according to Oates, the duo fell out of favor at radio. "The 1990s were a time we were out of sync," he says. "Grunge and then pre-fab pop were something that we just couldn't be a part of."

While they maintained a lower profile during the decade, the duo certainly wasn't far from the public eye. They participated in scads of charity events—as they have

for much of their career—taking on such causes as AIDS, Earth Day, preserving U.S. forests, hunger relief and Artists Against Apartheid.

"And don't forget the Police Athletic League," Oates jokes, with Hall adding, "The idea that celebrities could call attention to problems seemed to flower in the 1980s. When we had the ear of the world, we always lent ourselves to causes we cared about."

The pair also appeared on *The Last Temptation of Elvis* with "Can't Help Falling in Love" for the Nordoff-Robbins Music Therapy charity (1990), *Ten Rooms: Celebrating the Songs of Elton John* with Hall adding "Philadelphia Freedom"

John and Bernie Taupin with "Philadelphia Freedom" (1992), the *Runaway Bride* soundtrack with "Maneater" and the crisp new "And That's What Hurts" (1999), and Hall sang the theme song for the 1994 World Cup Soccer

Continued on page H-15



John and Bernie Taupin with "Philadelphia Freedom" (1992), the *Runaway Bride* soundtrack with "Maneater" and the crisp new "And That's What Hurts" (1999), and Hall sang the theme song for the 1994 World Cup Soccer



Hall & Oates

THE BILLBOARD INTERVIEW

BY DAVID WILD

As this special section attests, there are those who get emotional about Hall & Oates' 30th anniversary as a recording act. Yet, as they talk backstage before a show at the Trump 29 Casino in Coachella, Calif., on the night before New Year's Eve, it becomes clear that Daryl Hall and John Oates are not among them. "We don't think about that stuff, not at all," says Hall. "That kind of thing is more for other people."

Tonight the most commercially successful duo in rock history seems less concerned with what they've done—and for how long they've been doing it—than with what they're about to do next. First, they've got a gig to play in an hour. Then there's the imminent release of their impressive new

Continued on page H-6

Daryl and John,

30 years
of Rock and Soul!
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19 years with CAA

1,425 shows

7,125,000 tickets

30 years of smash hits and unforgettable concerts

CREATIVE ARTISTS AGENCY



THE BILLBOARD INTERVIEW

Continued from page H-4

album, *Do It for Love*, a project started for Sony that the pair ultimately reworked and are releasing on their own label, the meaningfully and confidently named U-Watch Records.

Hall & Oates' firm focus on the present tense—as well as stellar support from a band that includes longtime associates like multi-instrumentalist T-Bone Wolk and sax man Charlie DeChant, along with relative newcomers Mike Brann (drums), John Corba (keyboards) and Jeff Cantania (guitar)—help make the show tonight a vital musical experience rather than some mere nostalgia act. Not bad for two guys who've been singing together since they

met in 1967, due to a fight during a show they were both performing at while attending Temple University in Philadelphia. Onstage tonight, Hall & Oates find time to perform five of their six No. 1 pop hits ("Rich Girl," "Kiss on My List," "I Can't Go for That (No Can Do)," "Maneater" and "Out of Touch"); vintage classics like "Sara Smile" and "She's Gone"; two standout songs from their forthcoming album, the infectious title track that recently topped the Billboard AC chart and their current AC hit, "Forever for You"; and even a track from Oates' strong 2002 solo debut, Phunk Shui. As they looked forward to a busy 2003, here's what Daryl Hall and John Oates had to say about their shared past, present and future.

I assume you're getting paid to play tonight, but to what extent are you doing it for love these days?

Hall: You've got to do it for love. We do it because we really enjoy this. This is our life. We've been musicians our whole lives. I was just back at my parent's house for Christmas, and they were talking about the fact that I was singing harmonies at two years old. I could sing literally before I could talk. I think John's pretty much the same way. It's truly a calling. And it's a love, a true love of music.

That passion comes across on your new album *Do It for Love* in a way that it hasn't since 1980's *Voices*, or perhaps even 1974's *Abandoned Lanchester*.

Hall: There's a lot of similarity between this one and those two albums. It was a fun album to make, and we made it our way. But it started out another way: It started with us trying to please the corporate world. Then we walked away from that and said, "We're just going to make this record the way it's supposed to be made." And it became a labor of love.

After all the hits you enjoyed—and in the 1980s you seemed to have them for breakfast—it had to be satisfying having a No. 1 AC hit with "Do It for Love," which basically came out of nowhere.

Oates: That was very big, very satisfying.

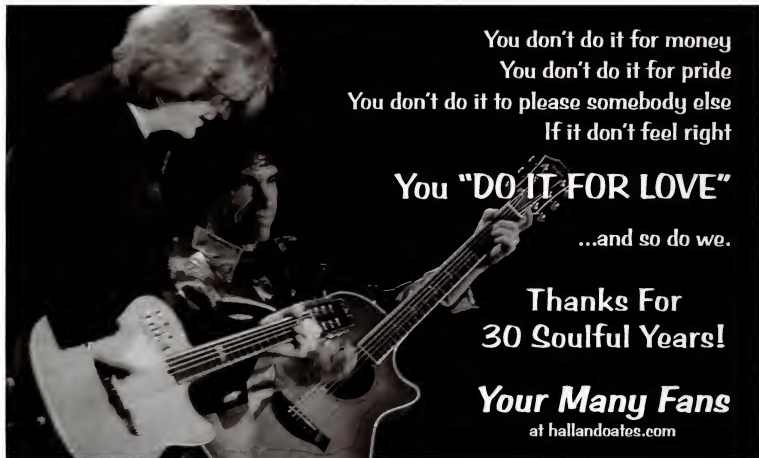
Hall: It's like having a late child or something. You know when people have been together forever, and then they're 50, and all of a sudden it's like, "Whoa, I'm pregnant." It's totally unexpected, and all the more pleasurable because of that.

Because they did it for love?

Hall: There you go.

Oates: It's always the juxtaposition of luck, quality and timing. And it all came together on that song. What we

Continued on page H-12



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 You don't do it for pride
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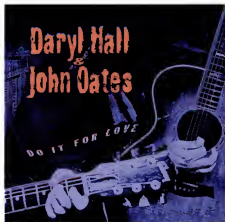
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Labor Of Love

The Latest Album Proves Daryl And John Still Do It For Love.

BY DEBBIE GALANTE BLOCK

Nobody knows what's better for Hall & Oates than Daryl and John. And that's been proven with their new album, *Do It for Love*, which is being released on U-Watch Records, Feb. 11. The record, two years in the making, offers the duo's distinctive sound, a unique blend of soul and various elements of European and rock music.

Although Tommy Mottola initially commissioned the album, it never came to fruition. Says John Oates, "Columbia had some producers they were working with in England—Brian Rawling and Mark Taylor—as well as some in-house writers they thought would be good for us. So we went over and did some writing with them."

The duo was not thrilled with the results and parted ways with Sony. However, they were left with a bunch of great songs and some good productions that weren't quite finished.

As a result, the boys went back to their studio in Pawling, N.Y., and, little by little, wrote new songs while revisiting some of the already recorded ones. Still keeping some of the elements from the English sessions, the music was reproduced, and a number of new songs were recorded from scratch with longtime bassist and producer T-Bone Wolk, drummer Mickey Curry and keyboardist David Sancier. Then, there was Todd Rundgren, an old friend who pro-



duced Hall & Oates' 1974 *War Babies*. On the new album, Rundgren joins the duo on a cover of New Radicals' "Someday We'll Know."

DARYL HALL JOHN OATES THE #1 POP/ROCK DUO OF ALL-TIME.



Congratulations Daryl and John on your 30th Anniversary. We're proud to be part of your future success
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Do It For Love, the first studio album in six years from Daryl Hall and John Oates. Includes their #1 title track, the Top 10 hit "Forever For You" and the future singles "Someday We'll Know," a duet with Todd Rundgren and "Getaway Car."

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While *Do It for Love* was created by a lot of cooks in the kitchen, there is a real continuity to the record. "The secret to this album is that the people we worked with are all fans who understand what we are and what we were," says Oates.

UNORTHODOX SUCCESS

The recording of the album was unorthodox, as was the way the song "Do It for Love" became a hit. It was originally included on a compilation of greatest hits released in conjunction with the Hall & Oates episode of VH1's *Behind the Music*. The pair's manager, Brian Doyle, was aggressive in promoting the song, and support from fans who requested it around the country catapulted the single onto the charts without the standard big push by a major label. Veteran singers can also take heart in the Hall & Oates resurgence. "Just because the big labels aren't paying attention to you anymore doesn't mean there's no chance to continue in your career," Oates proclaims.

Going about gaining control of their own fate may have been a bit unconventional, but could very well start a trend, as U-Watch is owned by Hall & Oates under the umbrella of Doyle-Kos Entertainment in New York.

Rob Kos describes the newly formed company as an artist-services company. "We provide a platform for artists to own their own records and be their own label," he says. "And we provide all of the label services, such as sales, marketing and promotion. We have a deal that enables our affiliated labels to go through us and be distributed by RED Distribution [in the U.S. and Canada]." Records are also licensed around the world to various partners.

According to Doyle, "Certain types of artists don't belong with major labels anymore. Things being as dysfunctional as they are out there—and with the industry under siege—there is a community of artists not best served by the majors. So there is a huge opportunity right now for artists who want to take control of their lives and own their own products."

What makes Hall & Oates different from some of their contemporaries of the 1970s and 1980s is that, although they haven't done much recording in the past 10 years, they never stopped playing together. So while other artists may have stagnated, Hall & Oates have evolved. But what do they think of the adult contemporary label that's been placed on them? Both chuckle at the question and say they don't place much importance on labels, although Hall adds that the focus should be on the "contemporary."

In the 1970s, when "Rich Girl" proclaimed the girl to be a rich bitch, Hall & Oates were labeled bad boys. Has that changed? "I am what I am. I don't work well in a situation where people are telling me what to do. Does that make me a bad boy? I don't know," Hall says. "John and I really like to work independently. We are at our best when we are not soldiers in an army. We balk and walk away from any situation where we are not in control. We're being proven and vindicated just from the early success of these two singles [the other being "Forever for You"]. The album is an honest piece of work; it's real, and it's unique to us. It has the signature elements that make people say, 'Oh, it's Hall & Oates album.'"

Oates adds, "We try to evolve, but at the same time we want to make sure what we're doing is our trademark. I think if you hang around long enough, trends come and go. A lot of the newer artists are rejecting overproduced songs and taking a more realistic approach to music. It's in the air, and that plays into our hands because that's what we've always done. So, all of a sudden, we're back in style again."

A FRESH APPROACH

Before the single "Do It for Love" hit the radio, Oates released a solo album, *Think Slurp*. The song "Love in a Dangerous Time" first appeared on that album. Hall liked the track so it was re-cut with a fresh approach for the duo's newest album. "Though I wrote the lyrics in 1991 and was thinking about the AIDS crisis, they really resonate with what is going on in the world today," says Oates. "Hall comments, 'I really like John's album. It's his personality—subtle and low key yet intense. I'm glad he did it. It warmed him up; and it warmed us up for the final sprint to finish this album.'"

Will it be another decade before another Hall & Oates record hits the charts? Hall says no way. "We're on a roll now... we want to keep making music." ■

Congratulations

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Rod MacSween at ITB*

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Talent
Booking

THE BILLBOARD INTERVIEW

Continued from page H-6

were saying was something on people's minds, perhaps especially in the wake of 9/11. When you go back to the 1980s, it was all about luck and timing. It was our time and everything we did sounded right.

Even though you left Philadelphia in 1971, how important is Philly to the Hall & Oates sound?

Hall: It's like New Orleans to Dr. John. It's a regional sound that we represent. That's what it's all about. It doesn't matter where we live.

What did you learn from working with architects of the Philly Sound like Kenny Gamble, Leon Huff and Thom Bell?

Hall: I did tons of sessions with those guys. I used to sit in a room and watch them write songs. So I learned tons from them, probably more than anyone else. But I also learned that we are different from them. Even though we're from Philadelphia and are part of the Philly Sound, we also have our own version of it.

Oates: I think we combined a lot more traditional American roots into the Philly Sound. There's a lot of things going on musically in the city—like the Philadelphia Folk Festival, one of the first and great folk festivals of

the 1960s folk revival. All that folk stuff combined with the R&B is a big part of who we are.

Hall: John really brought that into the group.

Oates: I was playing R&B on one hand and folk on the other. I loved Doc Watson, Mississippi John Hurt and all that stuff, but I was never a purist about it. Daryl's not a purist at heart either, so he wasn't about to just play a bunch of Bill Monroe songs. So he started writing songs, and I did the same thing.

Hall: I was moved by that music, too, because it's another kind of a soul.

Oates: When you hear a song like "Good Night and Good Morning," from *Whole Oats* (their 1972 debut album), or "When the Morning Comes," from *Abandoned Luncheonette*, that's what you're hearing.

Hall: That weird combination of bluegrass and Philly R&B.

Oates: It's weird, but it's what we do. Look at "Do It for Love"—it's acoustic guitars with a R&B vocal approach. We've constantly blended these styles and morphed them.

It is fair to say you really started putting together those influences into your own sound with what fans call the "silver album" in 1975?

Oates: I think the "silver album" [officially known as *Daryl Hall & John Oates*] represents the first time all this stuff we do coalesced in one package. And Chris Bond, who played guitar with us and then became our producer, helped us put that all together.

Hall: Because we had done three very disparate albums before that.

You've worked with many producers over the years, including Arif Mardin, Todd Rundgren, Chris Bond and David Foster, but things really took off when you two started producing yourself on *Fóres*.

Hall: This goes back to the beginning. We've always worked better when we were in control, because we're unique and no one really gets us or knows how to capture us at our best better than us. That's really what we found out. Sometimes, I wish it wasn't true, but it is.

Oates: We've found people to help us bring that out, but, in the end, we've really got to have the final say or it's not going to work.

Do you feel like you paid a price for having your peak years during the early video age when familiarity bred contempt?

Hall: Yes. I think we just got lumped in. When people occasionally try to put us in packages and stuff—which we never do—they try to lump us in with the Go-Go's and all these fucking people like *Flock of Seagulls*. But we don't fit in with any of those. I mean, when I look at the 1980s, we just don't belong there. Prince and Michael Jackson are the only people I can think of who we even have any similarity to.

Male duos have a long tradition of internal tension, true?

Hall: Yeah, we still get people asking, "Where do you guys live?" Like we live together in the same house or something.

Oates: We are the two-headed monster—that's the joke of the touring company. Like when people ask, "Which one of you is Hall, and which one is Oates?"

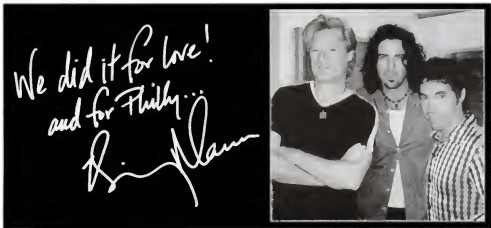
John, for the record, what makes Daryl a great singer?

Oates: He's got it all. He's got power, he's got pitch, and he knows how to deliver lyrics. He's got a lot of energy. It's the complete package—like an NFL running back who sets all the records. He's flashy, but with all the quality, too.

And let me say one more thing here. We did the tour with Todd Rundgren last year, who's a great singer, but I'm sorry, when Daryl sings, it's a whole other ball game. So I have the unlucky—or the fortunate—position to be standing next to one of the greatest singers ever. And no matter how good I am, I'm overshadowed.

OK, now Daryl, what makes John a great but sometimes underrated singer?

Hall: We've often talked about it, and you've probably



Dear Daryl and John

From an Abandoned Luncheonette to the top of the charts! It has been a privilege to have worked with you.

Your Friend,
Arif

noticed, because I'm such a flamboyant, loose and wild singer—which goes along with my personality—compared to John, who's a more grounded person and has a more direct and subtle singing style. I think that's one of the reasons it works so well. If you have two guys up there going all over the place, it would be ridiculous. We're complementary.

What do you think is the biggest misconception about you two?

Oates: That we're just pop hacks. That we just churned out hits with some kind of formula. That we were able to just conjure up these records that went to No. 1 without any passion or commitment—there's a lot of passion and commitment behind 30 years of a career. Anybody who's still in the music business and still valid and still making music, I'll take my hat off to them, because they've got to have a lot of balls, a lot of passion and a lot of talent.

Brian Doyle has been managing you in recent years, but what did your longtime manager Tommy Mottola bring to your success story?

Oates: It was like a triumvirate. He came from nowhere, and we came from nowhere. He saw something in us he could latch his star to, and we saw something in him that we needed. We needed a guy who was super aggressive and would take no shit and just kick ass for you. And he did it.

Hall: I think we were a vehicle for him, and he was a vehicle for us.



From the beginning, in the studio

Oates: Exactly. It was mutually successful. He did a great job and a lot of things that were groundbreaking from a business point of view. Not all were 100% positive, but, in the end, we sold a lot of records, we attained an amazing amount of popularity and he went on to ascend to the top of the music business. So what can you say?

What made you two seemingly step down from the top of the pop mountain in the mid-1980s?

Oates: It was too intense.

of doing.

Oates: They're not creating careers or nurturing creativity. They're untiring commerce, and when you kill creativity, you kill the very essence of what started the business in the first place.

Hall: If you look at any of the recent golden ages of the music business and places like Elektra Records or Atlantic Records in the late 1960s—I was around for that—it was a different world.

Hall: When I look back, we did Live Aid, played the Apollo with David Rufin and Eddie Kendrick and did Farm Aid.

Oates: And it all happened within a few months.

Hall: So we just felt a little lost and decided we had to regroup. In our naiveté, we felt like we could stop for a year and a half and do some other things. But you can never stop. At least we can't. As soon as we walked away, it was like a curtain dropped. It was almost like starting over again. I never got how people like Steve Winwood could step away for 10 years, but we step away for 10 months and it's like "Who are you guys?"

What do you make of the troubled state of the music business as you release this new album?

Oates: We're just going to have to completely operate outside the lines, and we're not the only ones. It's not unique. I think it's a dinosaur, and it's going to devour itself.

Hall: Which it's already in the process

Continued on page H-13



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HALL & OATES

On The Charts The Duo's Biggest Hits

Hall & Oates' top album, H2O, reached No. 3 on The Billboard 200 and spent 68 weeks on the chart. The 1982 set is one of four top-10 albums from the group, with the others being Private Eyes, Big Bam Boom and Rock 'N' Soul, Part 1. On The Billboard Hot 100, the pair racked up 16 top-10



singles—more than any other duo in chart history—including six No. 1s: "Maneater" (4 weeks), "Kiss on My List" (3 weeks), "Private Eyes" (2 weeks), "Out of Touch" (2 weeks), "Rich Girl" (2 weeks) and "I Can't Go for That (No Can Do)" (1 week).

Titles on these charts are ranked by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or top 40, depending on where the title peaked. The charts were compiled by Keith Caulfield.

THE BILLBOARD 200

Rank, Title, Peak Position, Debut Date (Label)

1. **H2O**, No. 3, Oct. 20, 1982 (RCA)
2. **Private Eyes**, No. 5, Sept. 26, 1981 (RCA)
3. **Big Bam Boom**, No. 5, Oct. 27, 1984 (RCA)
4. **Rock 'N' Soul, Part 1**, No. 7, Nov. 19, 1983 (RCA)
5. **Bigger Than Both of Us**, No. 13, Aug. 28, 1976 (RCA)
6. **Voices**, No. 17, Aug. 16, 1980 (RCA)
7. **Daryl Hall & John Oates**, No. 17, Sept. 13, 1975 (RCA)
8. **Live at the Apollo With David Ruffin & Eddie Kendricks**, No. 21, Sept. 28, 1985 (RCA)
9. **Ooh Yeah!**, No. 24, Aug. 21, 1988 (Arista)
10. **Along the Red Ledge**, No. 27, Sept. 9, 1978 (RCA)

THE BILLBOARD HOT 100

Rank, Title, Peak Position, Debut Date (Label)

1. **"Maneater,"** No. 1, Oct. 16, 1982 (RCA)
2. **"Kiss on My List,"** No. 1, Jan. 24, 1981 (RCA)
3. (tie) **"Private Eyes,"** No. 1, Aug. 29, 1981 (RCA)
3. (tie) **"Out of Touch,"** No. 1, Sept. 19, 1984 (RCA)
5. **"Rich Girl,"** No. 1, Jan. 22, 1977 (RCA)
6. **"I Can't Go for That (No Can Do),"** No. 1, Nov. 11, 1981 (RCA)
7. **"Say It Isn't So,"** No. 2, Oct. 29, 1983 (RCA)
8. **"Everything Your Heart Desires,"** No. 3, April 16, 1988 (Arista)
9. **"Sara Smile,"** No. 4, Jan. 31, 1976 (RCA)
10. **"You Make My Dreams,"** No. 5, May 2, 1981 (RCA)
11. **"Method of Modern Love,"** No. 5, Dec. 15, 1984 (RCA)
12. **"Family Man,"** No. 6, April 30, 1983 (RCA)
13. **"One on One,"** No. 7, Jan. 29, 1983 (RCA)
14. **"She's Gone,"** No. 7, July 24, 1976 (RCA)
15. **"Adult Education,"** No. 8, Feb. 18, 1984 (RCA)
16. **"Did It in a Minute,"** No. 9, March 20, 1982 (RCA)
17. **"So Close,"** No. 11, Sept. 29, 1990 (Arista)
18. **"You've Lost That Lovin' Feeling,"** No. 12, Sept. 27, 1980 (RCA)
19. **"Wait for Me,"** No. 18, Oct. 27, 1979 (RCA)
20. **"Some Things Are Better Left Unsaid,"** No. 18, March 16, 1985 (RCA)

DARYL HALL & JOHN OATES



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THE BILLBOARD INTERVIEW

Continued from page H-13

Oates: It was more like a family.**Hall:** If the artist isn't in charge, all is lost. As soon as the bean counters are in charge, then it's over, and it's not going to work.**There is a bias against veteran artists, yet the Rolling Stones, Paul McCartney, Fleetwood Mac and even Elvis Presley are currently selling a lot of albums.****Hall:** The media still has this mistaken idea that they're selling youth, youth, youth—which they've been doing since World War II. It worked in the post-War years, and it worked with the Baby Boom, but it's not going to work anymore. That's the biggest problem. That's what they have to get away from. It isn't just about what's new; there's room for everything. Probably the most heartfelt audience for music is people over 30, because they still look at music as an art form, not as an accompaniment to a video.**What was it like recently touring and recording with your old associate Todd Rundgren?****Oates:** Todd's come a long way.**Hall:** When we knew Todd back in the early 1970s, there was an edge. Everyone had their little mid-20s ego thing. Todd was full of himself, and we were full of ourselves, and we sort of danced around each other. So it's funny to come back after all these years, after we've been through it all, and we're just completely about being old friends.**Have you gotten any sense that, at this stage in your career, you are now like the soul men you once admired?****Oates:** I'm starting to feel that now. I sense it from people I work with and people I meet. It's interesting, and it's

actually a good feeling. It's like you complete the cycle—it's what's supposed to happen.

Hall: There's a certain symmetry to it.**Oates:** You have to age gracefully. You can't pretend you're something younger than you are. So why not embrace it and enjoy it.**So what's up for the next and possibly final 30 years?****Oates:** The final 30? A good chance of that [laughs].**Hall:** More of the same. Actually, not more of the same...just more. We enjoy what we do immensely and, as long as we physically can do it, want to do it and have ideas, then we'll keep doing it. And I can't imagine those ideas stopping. ■*(David Hall is a contributing editor to Rolling Stone and host of Dave's MusicLans.)*

NO END IN SIGHT

Continued from page H-3

Championships, "Gloryland," with Sounds of Blackness. In addition, "I Can't Go for That (No Can Do)" was lovingly and generously sampled in numerous rap songs throughout the decade.

BACK ON TOP

As the millennium unfolded, the pair—which continued to tour the world on and off through the 1990s—began work on a new album for their own indie label, U-Watch. In the meantime, they contributed a couple tracks to a new retrospective collection based on VH1's *Behind*

Making an AC hit, from left: New York's WLTW's Jon Ryan and Vibe's Smidlow, Hall & Oates and manager Brian Doyle

board's No. 12 AC song of 2002. "It feels great, especially when you work hard and believe in what you do," Oates says. "It's great to be validated this way."

Adds Hall, "It reminds me of the way that 'Sara Smile' broke. A black radio station in Ohio played it and started a groundswell. It's always a thrill and a surprise."

Now, as they prepare for the Feb. 11 release of *Do It for Love*, the duo is again ready to travel the road to glory—though clearly on their own terms.

"At this stage, we need to be independent and have the ability to do things as we want to do them, on our schedule," Oates says. "We're definitely not cut out for the modern major-label music business, willing to do anything to sell zillions of records. There are plenty of people like that and plenty like us, so, hopefully, there's a place for everyone."

Hall adds that, as he has watched record labels corporatize over the past 20 years, he has grown increasingly comfortable with the duo's fit at an indie. "It's not just children that are out looking to buy music," he says. "Most avid supporters of music are over 30—and no one gets to them. We have people's cars again, so we're going to make hay while the sun shines." ■

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DG Hall

I find it almost impossible to condense the emotions and memories of my thirty years in the music business into a few paragraphs but I'll try...

Its ironic but with the passing of time, some of the darkest moments and dark hearted personalities have been the ones that eventually brought me to the place I find myself today...a place of happiness, fulfillment and satisfaction with all that music has brought into my life. It is to these moments and people that I wish to extend my most heart felt thanks, for without them I fear for where I might be and who I might have become.

I look back with the utmost respect for the few who have had the courage and integrity to tell me the truth, especially when that truth may not have been in their personal or commercial best interests.

Though nostalgic rumination is not one of my favorite pastimes, I cannot help but think back with fondness and pride upon the men and women who ran our business back in the day when artists were signed because someone in the company actually believed in career development while tolerating and indulging the inevitable creative missteps necessary for growth... in an environment where the bottom line didn't always come first...when we work together we all win.

The signs are getting better every day...kids are still banging on guitars in their basements searching for their unique, personal progression...voices will always stir the soul and writers with a message will always lead the way...nothing can stop this. Thank you to all who still believe in music.

John Oates

MERCHANTS & MARKETING

Music For Videogames Also Sees Action On The Charts Survey Finds That Gamers Often Purchase The Tunes Used In Music Beds, Helping Boost The Success Of Developing Acts

BY STEVE TRAMAIN

A new survey of videogame enthusiasts finds that the placement of music in games is helping to drive CD sales.

In a poll by online marketing firm ElectricArtists of more than 1,000 videogame consumers aged 13-32, 40% of respondents said that after hearing a song they liked in a videogame, they bought the CD.

The survey also revealed that such developing artists as OK Go (Capitol), Good Charlotte (Daylight/Epic), Nappy Roots (Atlantic), and Trustcompany (Geffen/Interscope) have gained valuable exposure from being featured in videogames. All have tracks or CDs on current Billboard charts.

Additionally, the survey found that 74% of respondents think that soundtracks help sell videogames, 43% downloaded songs from a videogame soundtrack from such file-sharing networks as Kazaa, 40% learned of a new song or band from a videogame, 27% purchased music by new bands they discovered through the videogame, and 26% entered the music well after they stopped playing.

Among the videogames identified as having the best soundtracks are the

Final Fantasy series, *Grand Theft Auto: Vice City*, *Castlevania: Symphonic*, and the Tony Hawk and Metal Gear Solid series.

"More and more, the major record labels are looking toward videogames to help break new artists that might not have enough radio airplay or exposure on MTV to generate respectable sales," ElectricArtists CEO Marc Schiller says. "While the primary reason to buy the product remains fun and games, the music that adds pace and rhythm to them is having an impact on CD awareness and sales as well. The number of conversions from listener/players to music buyers is significant."

The findings come on the heels of a recent announcement from market-research firm the NPD Group that retail sales of videogame hardware, software, and accessories grew 10% in 2002. The videogame industry generated \$10.3 billion in sales last year, driven by the popularity of titles like *Grand Theft Auto: Vice City* (Billboard, Feb. 8).

Label executives say they see much promise in promoting acts through videogames—even if they are taking a wait-and-see attitude toward stud-

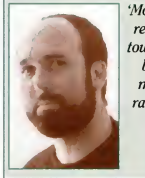
ies like ElectricArtists'. Capitol VP of new media Ted Mico says, "We are still at a very nascent stage in the development of music and games. Artists, labels, and game developers are still

artist solely through their presence in a videogame."

The most immediate impact labels see from game placement is in artist awareness.

'More and more, the major record labels are looking toward videogames to help break new artists that might not have enough radio airplay or exposure on MTV to generate respectable sales.'

—MARC SCHILLER,
ELECTRICARTISTS



experimenting with all the possibilities. So it is too early to be able to quantify what the inclusion of a track or an artist in a game means in terms of CD sales. If these gaming trends continue, however, it's a pretty good bet that within a year we will break an

Capitol act OK Go contributed the track "Get Over It" to Electronic Arts' *Madden 2003*, the first project for the Action Gamer publisher's EA Trade division that was designed to work with labels to develop and acquire music content from emerging and top acts

(Billboard, Sept. 14, 2002). "Being included in the *Madden* game was a huge opportunity in the marketing of OK Go," Mico says. "Before the song was even shipped to radio, program directors were getting calls about the track because people were hearing it in the game."

J Records senior director of strategic marketing Donna Clower agrees that videogame promotion is helping build artist awareness. "We've been down that road with Busta Rhymes," she notes. Rhymes is a featured character in *NBA Live 2003* from Electronic Arts, and the song "Here We Go" is featured on the soundtrack.

Schiller, who spent five years with House of Blues helping build online fan communities, started ElectricArtists about five years ago to leverage peer-to-peer communication and build distribution for new entertainment and consumer products. ElectricArtists has done a series of integrated gaming/music marketing campaigns for titles, including Activision's *Marko Pro Starter 4* game soundtrack.

"We looked for those Web sites that were influencing others and applied reverse engineering to go to these 'gatekeepers' when we came up with the survey idea," he notes. "While there had been a growing amount of activity between games companies and label artists, no one had actually tried to put the data together."

Completed early last December, the survey included "yes or no" questions, as well as "top five picks," "buying habits," and demographic data, with about 1,000 respondents completing all the data. Approximately 95% of the respondents were male, with about 83% from the U.S. The other respondents were from England, Canada, Australia, and Denmark—regions where videogame sales are strong and Internet usage high.

The ElectricArtists survey results reinforce the power that the videogame industry has on the entertainment world," Ziff Davis Media group senior VP Dale Strang says. "As a group, gamers are extremely active and influential music consumers [and] keenly aware of the effects games and music have on each other."

Going forward, Schiller emphasizes, "both [the music and gaming] industries need to invest in each other on a long-term basis."

He adds, "We also discovered that poorly chosen music can ruin a videogame, so aside from the opportunity to spread the word and reap sales benefits from well-coordinated games-to-music, this pairing must be done carefully and well."

MTV's 'Advanced Warning' Sampler Series Heralds Some Of The Hottest Developing Acts

BY MATTHEW S. ROBINSON

MTV is promoting music from developing artists via a new sampler series that the network is plugging online and on-air and selling exclusively through its Web site and its Times Square store in New York.

The forthcoming release, *Advanced Warning* (Feb. 25), is a new compilation EP featuring tracks from such up-and-coming acts as the Raveonettes, the Exies, Sahara Hotnights, Kardinal Offishall Featuring Pharell Williams, T.O.K., Maroon 5, and the Format.

MTV and MTV2 executive VP of music and talent programming Tom Calderone says, "This is the first in a series of *Advanced Warning* CDs that will give music fans a first look at breaking artists at a price they can afford."

Advanced Warning will only be sold at shop.mtv.com and at the Times Square location for \$4.99. A new twist to help cut down on piracy and build awareness, consumers will receive two copies of the album with the purchase, because, as Calderone says, "we know our audience is sharing music now more than ever."

The bands on the disc range from indie to major-label acts. "We were looking for a new way to introduce new music to our audience," MTV VP

of music and talent programming Amy Doyle says. "So we let people in our department bring whatever they were listening to into the office, and we chose from among those bands."

Many of the labels whose acts are involved have since partnered with MTV to promote them. Among these is Columbia Records, home of the Raveonettes.

Doyle is senior VP of video programs and TV programming Gary Fisher says, "We are very excited about this release. It's a way for new bands that sound different from the others and their passion to the fans and make their mark on the scene."

Because Fisher had been promoting the Raveonettes to MTV when the *Advanced Warning* project was in development, he was able to get the Danish duo involved. He says,

"We deal with MTV on a daily basis and know what they are looking for, and we feel that we have a number of bands like the Raveonettes who deliver what they want."

As the band is set to tour during the launch of *Advanced Warning*, Columbia and MTV2 are forging a cross-branding partnership that will promote both the Raveonettes and the album.

"We are also pushing the band that is touring with the Raveonettes for the next album," Fisher says. "We have also been pushing a number of other acts that we feel

will work well for this type of album. It's a great idea and a great opportunity for these bands to get out to the audience."

The *Advanced Warning* effort is being billed as a collaboration among all of MTV's media outlets (MTV, MTV2, and mtv.com). It is being promoted through a special on-air album debut at 8 p.m. Feb. 24 (which will begin airing on MTV2 March 7) and a First Listen Feb. 21 on mtv.com.

"We're planning on having similar specials air every month," Doyle says. "Whether we release new CDs as often remains to be seen."

Since it is a trial run, the premiere CD offers only seven tracks. "We wanted to keep it small so that it will give us an opportunity to do it all ourselves," Doyle explains. He hopes, however, that future volumes will follow.

"We want to give music fans a heads-up to sounds that would be on their radar in the near future," she says. "There are too many bands to include, but we hope this is a good start."



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MERCHANTS & MARKETING



by Chris Morris

Declarations Of Independents..

OMNI-INTELLIGENCE: No one can accuse Omni Music Distribution president/CEO Gary B. Wade of being unambitious or unorganized.

Wade has operated Omni in Houston since 1996. Before that, he worked as a petroleum engineer (He says, "I drilled and designed oil wells for a living"), but he had a background in music. His mother, the late Lorine Wade, was a Houston gospel DJ, and the family also operated four Wynette record retail outlets in the Houston area.



GARY WADE

Within six years, Wade has grown Omni—which handles mainly homegrown rap, hip-hop, R&B, and gospel product—into a firm with a 20,000-square-foot complex near downtown Houston that encompasses promotion and publicity departments, an 8,000-square-foot venue, and even a salon ("Haircuts, nails done, the whole shooting match," according to Wade) for artists. Omni also operates 10 regional sales offices around the country.

Omni currently distributes about 20 exclusive labels and will only handle seven or eight active projects at a time. "When you got 400 labels and 10 salespeople, something's gonna suffer," Wade says. Regarding his selectivity, he adds, "One thing I will not do is, I won't take anybody just because [they] have a record label."

The loquacious, straight-shooting Wade says that after he established Omni, he quickly learned that many, if not most, of the companies he was dealing with—many of them neophyte operations—needed to get down to the basics of the record business.

"Five years ago, the labels I got involved with didn't know what they were getting into," Wade says. "They didn't have a damn clue about how to [market and promote]."

To that end, Omni has taken a key role in the Omni Music Conference and Festival. This year's conference

—to be held April 3-5 at the Radisson Hotel Astrodom Convention Center—is co-sponsored by Houston music mogul **Mathew Knowles'** Music World Entertainment, Pepsi, Anheuser-Busch, Jeff McClusky & Associates, and the city of Houston, among others.

While the event will feature talent showcases, its most important function is probably the three days' worth of panels, which are gauged to entry-level participants.

Wade notes that in years past, many of the conference attendees in Houston, still a hotbed of street-level rap production, were "all these kids who think they're going to be the next *Master P* or the next *Cash Money*... They were very attentive in the panels they'd sit in."

Wade—who clearly realizes that having labels that understand the business not only benefits the labels but benefits Omni as well—has also produced a video/DVD, *Things You Need to Know About Establishing an Independent Record Label*. Recorded at the 2002 Omni Conference and marketed exclusively by the distributor, it offers nuts-and-bolts information on promotion, marketing, and distribution.

COMPENDIA GETS SQUARED: Compendia Music Group in Nashville has established a new lifestyle label, Life2 (pronounced "Life Squared"). The imprint, which is aiming its product at women ages 35-54, is being overseen by **Phillip White**, who is also VP/CM of Compendia's gospel label, Light Records. **Jeff Loper** is serving as director of marketing and new media for Life2 and reports to White.

The label's first two projects both spin off from successes in other media. On March 4, the company will release *Delilah: My Child*, a compilation of songs by **Natalie Cole**, **Michael Feinstein**, **Carole King**, **Carly Simon**, and **Emmylou Harris**, among others) and spoken-word material selected by radio host **Delilah**, whose show airs in some 222 national markets. On April 22, the label drops *Simple Abundance: Music of Comfort and Joy*, a vocal/instrumental set that complements author **Sarah Ban Breathnach's** *New York Times* best seller *Simple Abundance*.

IN THE MARKET: As noted last issue, Southwest Wholesale VP of sales and retail marketing **Rick Shedd** has been laid off, and he is seeking other opportunities. He may be reached at 615-293-3001.

Retail Track™



by Ed Christman

GOOD NEWS: Tower Records has confirmed that its revolving credit facility is about to have another \$25 million in availability. The \$110 million credit it received, from CIT Business Credit last October initially was subscribed to the tune of only \$75 million. While Tower declines to name the new bank, sources suggest that GMAC is the supplier. While most know GMAC for its car loans, the company also has GMAC Commercial Finance, which provides asset-based lending to a wide variety of clients, including distributors and retailers, according to its Web site.

But whenever the bank is, this is good news, and here's why (although before reading on, label all of what's to come as pure speculation on my part): In order for this deal to be completed, Tower probably had to supply the bank with the latest financial results possible, which were no doubt a lot more detailed than what it files quarterly with the Securities and Exchange Commission. So it is likely that the bank has seen data that includes the holiday selling season—which, in my view, means that the bank was encouraged enough in what it saw to go forward with the funding. I would suggest that wouldn't be the case if Tower's holiday selling season had been as disastrous as it appears to have been for, say, Muscledorf or Wherehouse.

Now some might suggest (as indeed they have) that since the loan is secured by Tower's inventory, the bank would only look at Tower's assets in considering whether to make the deal, but I would respond that it is unlikely that at a bank, after knowing Tower's story for the past two years, would invest in a situation that is going south. After all, we ain't talking about a venture investor looking to snatch up cheap assets or junk bonds—we are talking about a bank supplying the revolving credit facility for a retailer.

GET IN LINE: Moving closer to the topic, in the Chapter 11 filing of Value Music Concepts—which now controls the Value Central Entertainment company formed by the merger with Central South and Value Music—the largest creditors mostly appear to be secured, with the bank—Fleet Financial—senior to the five majors. Among them, the majors are owed about \$22 million: Universal Music and Video Distribution is owed \$7.5 million; WEA, \$5.4 million; Sony Music Distribution, \$3.7 million; BMG Distribution, \$3.7 million; and EMI Music Distribution, \$1.8 million.

Meanwhile, the unsecured-creditors committee mainly comprises home-video labels, videogame suppliers, and landlords, with the exception of Koch

Entertainment Distribution, which is listed as being owed \$12 million.

NO SURPRISE THERE: Despite months of denials by the company, the writing that was clearly on the wall to everyone else finally became reality Jan. 31, when Southwest Wholesale shut down (see story, page 7). The company now appears to be in liquidation mode, albeit some are hoping that process will occur outside of a courtroom to save on legal expenses.

Sources suggest that the company has about \$8 million-\$10 million in inventory and only about \$2 million is owed to the bank. CIT Company executives could not be reached for comment.

NEW LINEUP: The new WEA is beginning to take form. Already in the door are John Madison, who has been named senior VP of sales; Ron Spaulding, VP of sales; Ron Phillips, VP of catalog; Rose Polidoro, senior VP of marketing; and Adam Mirabella, VP of lifestyle sales.

Madison, who most recently was CEO of ClickRadio, is an alumnus of PolyGram Group Distribution, and Phillips is a veteran retailer who most recently was at amazon.com. Spaulding is leaving his post as senior VP of



MADISON

sales at Elektra, where Jay Perloff, who is No. 2 in sales at Elektra, will now head the sales department for the label. Polidoro comes from America Online, where she was senior VP of promotional marketing, while Mirabella comes from Atlantic, where he was VP of sales/online/retail development.

MAKING TRACKS: Ken Socolow, VP of business management, has left Tower Records after 34 years of service. His responsibilities had focused on inventory management, cost controls, and product disposal, as well as ongoing restructuring initiatives on behalf of the company. Before that, he was managing director of Tower's U.K. and Ireland operations and oversaw the company's joint venture in Israel. Socolow plans to finish his MBA studies. He may be contacted at 916-947-0167 or kensoc@attbi.com.

Yahoo Bows Subscription Radio Service

BY BRIAN GARRITY

NEW YORK—In the latest signal of growing interest by the industry in subscription radio, Yahoo has announced that its Launch music portal is bowing a subscription radio offering called Launchcast Plus.

The service, a premium version of its free Launchcast radio product, enables users to listen to music on an ad-free basis and to create custom stations based on genre and mood categories. A subscription costs \$3.99 per month or \$35.99 per year.

Yahoo VP/GM of music David Goldberg says the product is both a response to a wider company mandate to create premium proprietary services that complement its free offerings, as well as an acknowledgment that some who heavily use Internet radio are willing to pay for an ad-free customizable radio service.

The offering is designed to take on premium services like those being offered by such entities as MusicMatch, which late last year inked licensing deals with BMG Entertainment, EMI Recorded Music, Universal Music Group (UMG), and Warner Music Group (WMG) for a new subscription radio service that enables users to create artist-specific stations. The service, Artist on Demand, features more than 200,000 tracks from 8,000 artists.

Unlike Launchcast Plus, users can create personalized streaming radio channels centered on one or more artists in which more than 80% of the content played through the service is by the artists that the user specifies. The rest is from performers with a similar sound.

Users can also skip tracks, and there will not be any limit to the number of personalized channels a user can create.

The Artist on Demand feature is being packaged with a

premium version of MusicMatch's subscription radio service, Radio MX Platinum.

Goldberg says Yahoo opted against going after more costly interactive-oriented licenses.

"We think [subscription radio] is a good opportunity, but it's not by any means a huge opportunity at this point," he says. "We think we'll have more subscribers to Internet radio than anyone else in the long run. But most people are still not used to paying for radio. So we're adding additional things for those heavy users that want to pay."

Goldberg says that Yahoo remains committed to ad-supported radio. He also cautions that the development of a subscription radio offering should not be viewed as a first step by the company to move in the near term into the on-demand music business.

Launchcast will feature content from WMG, UMG, BMG Entertainment, and Sony Music Entertainment, as well as various independents.

Yahoo also announced that it had settled a longstanding copyright-infringement suit with Sony regarding Launchcast, clearing the way

for the addition of the major's content. As part of the settlement, Yahoo will make a one-time payment to Sony for the prior use of its recordings in the Launchcast service. Additionally, Yahoo has entered into a non-exclusive license to use Sony-controlled recordings in Launchcast.

The Recording Industry Assn. of America, on behalf of four of the five majors, filed suit against Launch in May 2001, alleging that interactive features offered in the radio service at the time violated copyright laws. UMG had previously settled its claims, while EMI and BMG still have claims outstanding. EMI has not made its content available to Launchcast because of the suit.



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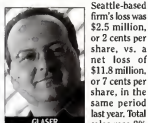
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CUTTING LOSSES: RealNetworks reports a narrower fourth-quarter loss, as revenue rose slightly.



GLASER

The Seattle-based firm's loss was \$2.5 million, or 2 cents per share, vs. a net loss of \$11.8 million, or 7 cents per share, in the same period last year. Total sales rose 2% to \$46.2 million; subscription revenue was up 12% to \$22.7 million.

Real expects to "modestly increase" its staff count in first-quarter 2003 as it expands and invests in its subscription businesses. The company says this should result in a per-share net loss for the quarter of 2-4 cents.

Real Networks chairman Rob Glaser called the year one of "transformation for the company as it attempts to evolve into a 'provider of digital-media subscription businesses.'"

PROGRAMMERS ROYALTY DEAL: Music Choice, DMX Music, and Muzak have cut their royalty deals with the Recording Industry Assn. of America (RIAA), the American Federation of Television and Radio Artists, and the American Federation of Musicians for music featured on their respective digital-programming services.

Under terms of the agreement, which runs retroactively from the beginning of last year through 2007, the companies will each pay a rate of 7% of their gross revenue in 2002 and 2003 and 7.25% of their gross revenue from 2004-2007. The agreement replaces an existing five-year pact at a current rate of 6.5%.

HACKED: The RIAA, together with federal law-enforcement officials, is investigating the recent hacking of its Web site. The site went down Jan. 24 and remained down for a few days following the incident.

An RIAA spokesperson says the FBI and Secret Service are assisting in the investigation. She notes, "How pathetic that those who want free music don't believe in free speech." This is not the first time the RIAA site has been hacked. Last summer, the site was attacked the day after Rep. Howard Berman, D-Calif., introduced legislation that would give copyright holders leeway to thwart infringement on peer-to-peer networks by using such tactics as interdiction, file blocking, and spoofing (*Billboard Bulletin*, July 26, 2002).

TICKETS.COM DELISTED: Tickets.com stock was delisted from the Nasdaq National Market Feb. 4 because the

company does not comply with a Nasdaq rule requiring net tangible assets of \$4 million. The Costa Mesa, Calif., ticketing firm says its stock—which closed recently down 16 cents at 65 cents—will shift to the Nasdaq Over the Counter Bulletin Board.

'PREVIEW' CD-ROMS: Starting in March, Trans World Entertainment's PVE chain and kiosks division Spec's Music plan to begin distributing 100,000 promotional CD-ROMs a month featuring music videos and movie trailers.

The program, BestPreviews, was created through a partnership with

New York-based marketing company RPM Broadcasting; according to an RPM spokesperson, the discs will be supported by and contain links to undisclosed advertisers. The concept is similar to Hollywood Pictures, a Santa Monica, Calif.-based company that distributes promotional CD-ROMs containing movie trailers and soundtracks in movie theaters.

BestPreviews president Scott Kapp says, "It shows that this marketing concept has been accepted."

MUSICMATCH (S) WITH MAVERICK: MusicMatch has inked a licensing agreement with Maverick Recording Co. for its premium radio service. Under terms of the deal, material from Michelle Branch, the Deftones, Alanis Morissette, and Paul Oakenfold, among others,

will be offered on MusicMatch's Artist on Demand subscription radio service, which lets users create artist-specific stations.



Artist on Demand bowed last winter and claims more than 200,000 tracks from 8,000 artists (*Billboard Bulletin*, Nov. 13, 2002). The service already has a separate deal with Maverick parent Warner Music Group, as well as BMG Entertainment, EMI, and Universal Music Group.

SPEAKEASY SUBSCRIPTION: In a move the company is billing as a signal of things to come in distribution deals between subscription service operators and broadband Internet providers, the premium radio grammar from listen.com's Rhapsody will be offered as a basic component of a subscription to Speakeasy broadband.

The deal means that Speakeasy customers get listen.com's radio service, Rhapsody Radio Plus, at no extra charge. The offering normally costs \$4.95 per month. Speakeasy had an existing distribution deal in place with listen.com.

Listen.com executives say that the bundling of premium music services with basic connection fees could emerge as a trend for broadband providers attempting to drive consumer adoption of high-speed Internet service.

Executive Turntable

DISTRIBUTION: The Handleman Co. promotes David Jones, previously assistant VP/GM of the automated distribution network, to VP of product management; Linda Lalonde, previously senior programmer analyst, to information technology senior systems analyst of applications, development, and maintenance; and Cindy Steinhauer, previously senior programmer analyst, to information technology senior systems analyst of applications, development, and maintenance; and Clayton Rocker, previously programmer analyst, to information technology senior pro-

grammer analyst of applications, development, and maintenance. They are based in Troy, Mich.



GARETON

HOME VIDEO: Marc Garetton is promoted to senior VP of Latin America, Canada, Australia, and New Zealand for Warner Home Video in Burbank, Calif. He was senior VP of Central and South America.

Hart Sharp names Goetz Grossmann CFO/VP of business affairs and Craig Van Gorp VP of sales in New York. They were, respectively, founder of Mongrel Films and senior VP of sales for Cabin Fever Entertainment.



GROSSMANN

FEBRUARY 15 2003 **Billboard** **TOP KID VIDEO**™

LAST WEEK	Score data compiled by  Nelson		WEEK OF RELEASE	FINISH
	TITLE LABEL/DISTRIBUTING LABEL & NUMBER			
	1.  NUMBER 1  1 Week At Number 1			
	101 DALMATIANS & PATCH'S LONDON ADVENTURE WARNER BROS. VIDEO (W) 101-1		2002	28.95
1	THE LAND BEFORE TIME: JOURNEY TO BIG WATER WARNER BROS. VIDEO (W) 101-2		2002	18.95
2	BARNEY & FRIENDS: SONGS FROM THE PARK BARNEY MUSIC (W) 101-3 EQUIPMENT 279		2002	14.95
6	SEA STORIES WARNER BROS. VIDEO (W) 101-4 EQUIPMENT 279		2002	12.95
4	PETER PAN: RETURN TO NEVERLAND WARNER BROS. VIDEO (W) 101-5 EQUIPMENT 279		2002	28.95
3	RAPUNZEL WARNER BROS. VIDEO (W) 101-6 EQUIPMENT 279		2002	15.95
8	SCOOBY-DOO MEETS BATMAN WARNER BROS. VIDEO (W) 101-7 EQUIPMENT 279		2002	9.95
10	ELMO'S WORLD: HEAD TO TOE WITH ELMO WARNER BROS. VIDEO (W) 101-8 EQUIPMENT 279		2002	8.95
5	CINDERELLA I DREAMS COME TRUE WARNER BROS. VIDEO (W) 101-9 EQUIPMENT 279		2002	26.99
9	MOVE TO THE MUSIC WARNER BROS. VIDEO (W) 101-10 EQUIPMENT 279		2002	12.95
7	THE LITTLE MERMAID II: RETURN TO THE SEA WARNER BROS. VIDEO (W) 101-11 EQUIPMENT 279		2002	24.95
12	DORA'S BACKPACK ADVENTURE WARNER BROS. VIDEO (W) 101-12 EQUIPMENT 279		2002	12.95
12	BABY MOZART WARNER BROS. VIDEO (W) 101-13 EQUIPMENT 279		2002	9.95
17	IT'S JOE TIME WARNER BROS. VIDEO (W) 101-14 EQUIPMENT 279		2002	14.95
14	MARY-KATE & ASHLEY: WHEN IN ROME WARNER BROS. VIDEO (W) 101-15 EQUIPMENT 279		2002	12.95
24	SPIDER JODDIES WARNER BROS. VIDEO (W) 101-16 EQUIPMENT 279		2002	13.95
11	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN WARNER BROS. VIDEO (W) 101-17 EQUIPMENT 279		2002	14.99
18	BLUE'S CLUES: ABC'S AND 123'S WARNER BROS. VIDEO (W) 101-18 EQUIPMENT 279		1999	9.95
16	JOB: THE BUILDER: JOB SAVED THE DAY WARNER BROS. VIDEO (W) 101-19 EQUIPMENT 279		2002	18.95
21	DORA THE EXPLORER: WISH ON A STAR WARNER BROS. VIDEO (W) 101-20 EQUIPMENT 279		2002	12.95
22	WOLVES: HOOPEE-DOO! IT'S A WIGGLY WARNER BROS. VIDEO (W) 101-21 EQUIPMENT 279		2002	14.95
23	CLIFFORD: BE MY BIG RED VALENTINE WARNER BROS. VIDEO (W) 101-22 EQUIPMENT 279		2002	12.95
15	POWER RANGERS WILD FORCE: CURSE OF THE WOLF WARNER BROS. VIDEO (W) 101-23 EQUIPMENT 279		2002	14.95
25	BLUE'S CLUES: MEET JOE! WARNER BROS. VIDEO (W) 101-24 EQUIPMENT 279		2002	9.95
22	DORA THE EXPLORER: TO THE RESCUE WARNER BROS. VIDEO (W) 101-25 EQUIPMENT 279		2002	12.95

FEBRUARY 15 2003 **Billboard** RECREATIONAL SPORTS™

LAST WEEK	Sales data compiled by Nielsen		PRICE
	TITLE	PROGRAM SCHEDULE	
1	WWF SURVIVOR SERIES 2ND	2 Weeks to March 1	9.95
2	WWF: DRAMA	MON 8PM-9PM EST/PT (MAY 17)	8.95
3	WWF: LIVE TO CONQUER WEEK 1	MON 9PM-10PM EST/PT (MAY 17)	8.95
4	WWF: IMPACT TOUR 2ND	MON 10PM-11PM EST/PT (MAY 17)	8.95
5	WWF: NO MERCY	TUE 8PM-9PM EST/PT (MAY 18)	8.95
6	WWF: IMPACT TOUR 3RD	TUE 9PM-10PM EST/PT (MAY 18)	8.95
7	WWF: DRAMA	TUE 10PM-11PM EST/PT (MAY 18)	8.95
8	WWF: IMPACT TOUR 4TH	WED 8PM-9PM EST/PT (MAY 19)	8.95
9	WWF: DRAMA	WED 9PM-10PM EST/PT (MAY 19)	8.95
10	WWF: IMPACT TOUR 5TH	WED 10PM-11PM EST/PT (MAY 19)	8.95
11	WWF: DRAMA	THU 8PM-9PM EST/PT (MAY 20)	8.95
12	WWF: IMPACT TOUR 6TH	THU 9PM-10PM EST/PT (MAY 20)	8.95
13	WWF: DRAMA	THU 10PM-11PM EST/PT (MAY 20)	8.95
14	WWF: IMPACT TOUR 7TH	FRI 8PM-9PM EST/PT (MAY 21)	8.95
15	WWF: DRAMA	FRI 9PM-10PM EST/PT (MAY 21)	8.95
16	WWF: IMPACT TOUR 8TH	FRI 10PM-11PM EST/PT (MAY 21)	8.95
17	WWF: DRAMA	SAT 8PM-9PM EST/PT (MAY 22)	8.95
18	WWF: IMPACT TOUR 9TH	SAT 9PM-10PM EST/PT (MAY 22)	8.95
19	WWF: DRAMA	SAT 10PM-11PM EST/PT (MAY 22)	8.95
20	WWF: IMPACT TOUR 10TH	SUN 8PM-9PM EST/PT (MAY 23)	8.95
21	WWF: DRAMA	SUN 9PM-10PM EST/PT (MAY 23)	8.95
22	WWF: IMPACT TOUR 11TH	SUN 10PM-11PM EST/PT (MAY 23)	8.95
23	WWF: DRAMA	MON 8PM-9PM EST/PT (MAY 24)	8.95
24	WWF: IMPACT TOUR 12TH	MON 9PM-10PM EST/PT (MAY 24)	8.95
25	WWF: DRAMA	MON 10PM-11PM EST/PT (MAY 24)	8.95
26	WWF: IMPACT TOUR 13TH	TUE 8PM-9PM EST/PT (MAY 25)	8.95
27	WWF: DRAMA	TUE 9PM-10PM EST/PT (MAY 25)	8.95
28	WWF: IMPACT TOUR 14TH	TUE 10PM-11PM EST/PT (MAY 25)	8.95
29	WWF: DRAMA	WED 8PM-9PM EST/PT (MAY 26)	8.95
30	WWF: IMPACT TOUR 15TH	WED 9PM-10PM EST/PT (MAY 26)	8.95
31	WWF: DRAMA	WED 10PM-11PM EST/PT (MAY 26)	8.95
32	WWF: IMPACT TOUR 16TH	THU 8PM-9PM EST/PT (MAY 27)	8.95
33	WWF: DRAMA	THU 9PM-10PM EST/PT (MAY 27)	8.95
34	WWF: IMPACT TOUR 17TH	THU 10PM-11PM EST/PT (MAY 27)	8.95
35	WWF: DRAMA	FRI 8PM-9PM EST/PT (MAY 28)	8.95
36	WWF: IMPACT TOUR 18TH	FRI 9PM-10PM EST/PT (MAY 28)	8.95
37	WWF: DRAMA	FRI 10PM-11PM EST/PT (MAY 28)	8.95
38	WWF: IMPACT TOUR 19TH	SAT 8PM-9PM EST/PT (MAY 29)	8.95
39	WWF: DRAMA	SAT 9PM-10PM EST/PT (MAY 29)	8.95
40	WWF: IMPACT TOUR 20TH	SAT 10PM-11PM EST/PT (MAY 29)	8.95
41	WWF: DRAMA	SUN 8PM-9PM EST/PT (MAY 30)	8.95
42	WWF: IMPACT TOUR 21ST	SUN 9PM-10PM EST/PT (MAY 30)	8.95
43	WWF: DRAMA	SUN 10PM-11PM EST/PT (MAY 30)	8.95
44	WWF: IMPACT TOUR 22ND	MON 8PM-9PM EST/PT (MAY 31)	8.95
45	WWF: DRAMA	MON 9PM-10PM EST/PT (MAY 31)	8.95
46	WWF: IMPACT TOUR 23RD	MON 10PM-11PM EST/PT (MAY 31)	8.95
47	WWF: DRAMA	TUE 8PM-9PM EST/PT (JUN 1)	8.95
48	WWF: IMPACT TOUR 24TH	TUE 9PM-10PM EST/PT (JUN 1)	8.95
49	WWF: DRAMA	TUE 10PM-11PM EST/PT (JUN 1)	8.95
50	WWF: IMPACT TOUR 25TH	WED 8PM-9PM EST/PT (JUN 2)	8.95
51	WWF: DRAMA	WED 9PM-10PM EST/PT (JUN 2)	8.95
52	WWF: IMPACT TOUR 26TH	WED 10PM-11PM EST/PT (JUN 2)	8.95
53	WWF: DRAMA	THU 8PM-9PM EST/PT (JUN 3)	8.95
54	WWF: IMPACT TOUR 27TH	THU 9PM-10PM EST/PT (JUN 3)	8.95
55	WWF: DRAMA	THU 10PM-11PM EST/PT (JUN 3)	8.95
56	WWF: IMPACT TOUR 28TH	FRI 8PM-9PM EST/PT (JUN 4)	8.95
57	WWF: DRAMA	FRI 9PM-10PM EST/PT (JUN 4)	8.95
58	WWF: IMPACT TOUR 29TH	FRI 10PM-11PM EST/PT (JUN 4)	8.95
59	WWF: DRAMA	SAT 8PM-9PM EST/PT (JUN 5)	8.95
60	WWF: IMPACT TOUR 30TH	SAT 9PM-10PM EST/PT (JUN 5)	8.95
61	WWF: DRAMA	SAT 10PM-11PM EST/PT (JUN 5)	8.95
62	WWF: IMPACT TOUR 31ST	SUN 8PM-9PM EST/PT (JUN 6)	8.95
63	WWF: DRAMA	SUN 9PM-10PM EST/PT (JUN 6)	8.95
64	WWF: IMPACT TOUR 32ND	SUN 10PM-11PM EST/PT (JUN 6)	8.95
65	WWF: DRAMA	MON 8PM-9PM EST/PT (JUN 7)	8.95
66	WWF: IMPACT TOUR 33RD	MON 9PM-10PM EST/PT (JUN 7)	8.95
67	WWF: DRAMA	MON 10PM-11PM EST/PT (JUN 7)	8.95
68	WWF: IMPACT TOUR 34TH	TUE 8PM-9PM EST/PT (JUN 8)	8.95
69	WWF: DRAMA	TUE 9PM-10PM EST/PT (JUN 8)	8.95
70	WWF: IMPACT TOUR 35TH	TUE 10PM-11PM EST/PT (JUN 8)	8.95
71	WWF: DRAMA	WED 8PM-9PM EST/PT (JUN 9)	8.95
72	WWF: IMPACT TOUR 36TH	WED 9PM-10PM EST/PT (JUN 9)	8.95

FEBRUARY 15 2003 **Billboard** HEALTH & FITNESS™[illegible]

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HOME VIDEO

Big Idea Serves Up 'VeggieTales'

BY JILL KIPNIS

For 10 years, Larry the Cucumber and Bob the Tomato have taught children about such values as honesty, kindness, and forgiveness in a series of direct-to-video titles from Lombard, Ill.-based Big Idea Productions called VeggieTales.

The VeggieTales brand (which has sold more than 30 million VHS/DVD units, according to Big Idea's video distributor, Artisan Home Entertainment) moved to the silver screen with the October 2002 release of *Jonah—A VeggieTales Movie*, a take on the Bible story of Jonah. The film—which earned more than \$25 million, according to Artisan—strikes March 4 on VHS (\$19.98) and DVD (\$24.98), with the support of numerous big-name promotional partners. The two-disc DVD contains such extras as a behind-the-scenes featurette, outtakes, a trivia challenge, and a sing-along feature.

Big Idea founder Phil Vischer—who co-wrote and directed *Jonah* and also voiced the Bob the Tomato character—says the DVD's audio commentary from Bob and Larry the Cucumber (voiced by the film's co-writer/director Mike Nawrocki) was perhaps the most entertaining extra to create. "We ad-libbed the whole time, talking along with the



film," Vischer says. "After we finished, everyone in the recording booth was wiping away tears, because they had been laughing so hard."

VISCHER Vischer still finds it hard to believe that the characters he created on a whim one decade ago have continued to resonate with families. "I was doing three- and four-second animation sequences for TV commercials, but I wanted to tell stories. I was trying to figure out what kind of characters would be simple enough to create through computer animation. This wasn't nutritionally motivated."

Artisan's Family Home Entertainment arm is spearheading the *Jonah* campaign. It has lined up partnerships with Applebee's, Auntie Anne's pretzel chain, Chuck E. Cheese's, and Souper Salad restaurants. Curad and Langer's will feature *Jonah* on its barge and juice packages, respectively, and Sea World is giving away three trips through a *Jonah* sweepstakes. Artisan's senior VP of marketing Hosea Belcherer says an aggressive TV and print campaign targeting moms and kids will

Artisan has also created special point-of-purchase displays for retailers. John Thrasher, VP of video for the West Sacramento, Calif.-based Tower Records chain, expects that *Jonah* "will do quite well. VeggieTales is a really recognizable brand. There is certainly a big audience for it."


FEBRUARY 15
2003 **Billboard**® **TOP MUSIC VIDEOS**™

LAST WEEK	RANK	Sales data compiled by Nielsen Soundscan			WEEKS ON CHART
		TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performer	PEAK POSITION	
		 NUMBER 1  HEAVEN <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 404 <i>Bill & Dana Carter And Their Homespun Friends</i>		25/9/24-95	
		GRINGO <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 405 <i>Bill & Dana Carter And Their Homespun Friends</i>		25/9/24-95	
	1	JOSH GROBAN IN THE CONCERT <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 406	Josh Groban	27/8/20-0/0	
	2	BACK IN THE U.S. 2002 <small>A ♠ CAPTAIN JACK MUSIC / VIDEO</small> THRU	Paul McCartney	19/8/24-98	
	3	HILL FREEZES OVER <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 407	Eagles	24/8/24-98	
	4	DESTRUCTIVE DEVICES <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 408 <i>Music Video #1000</i>	Slightly	14/3/21-96	
	7	LIVE AT FOLSOM FIELD, BOULDER, COLORADO <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 409	Dave Matthews Band	19/9/21-98	
	8	PLAYIN' AROUND THE WORLD <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 410	Play	3/9/15-95	
	7	THE BEST OF 1996-2000 <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 411	L2	12/9/15-95	
	8	ONE NIGHT ONLY LIVE <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 412	One Night	18/9/21-99	
	10	PULL OVER <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 413	James Taylor	14/3/78-99	
	12	FEAST ON SCRAP'S <small>UNIVERSAL MUSIC VIDEO #900</small>	Atlanta Ruckus	22/3/79	
	16	LIVE IN HAWAII <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 414	Jamel Jackson	19/9/24-96	
	12	ONE MORE CAR, ONE MORE RIDER <small>UNIVERSAL MUSIC VIDEO #901</small>	Eric Clapton	19/9/79	
	16	THE DANCE <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 415	Floodwood Misc	18/9/21-97	
	8	GO RIDE MEDICA <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 416 <i>Bill & Dana Carter And Their Homespun Friends</i>		25/9/21-97	
	10	LIVE <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 417	Korn	18/9/21-95	
		THE VIDEOS <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 418	Steven Curtis Chapman	14/3/ VHS	
	17	SPINNAPURAL LIVE <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 419	Scorpions	19/8/21-97	
	21	LOVERS LIVE <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 420	Sade	14/3/78-99	
	16	BLUE WILD ANGEL LIVE AT THE SIZE OF WHIST <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 421	John Nesh	19/9/79	
	8	LIVE FREEDOM RING <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 422 <i>Bill & Dana Carter And Their Homespun Friends</i>		25/9/21-97	
	23	LIVE IN HONOLULU, T2 <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 423	Sheryl Crow And The 12th Year Of Grace	14/3/13-97	
	21	LIVE AT THE EL MOHABO <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 424	Steven Ray Vaughan	14/3/13-77	
	40	PLATINUM COLLECTION <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 425	Shane Tyn	24/9/79	
	18	ONE NIGHT ONLY <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 426	Elton John	10/9/21-97	
	36	THE UPTIGHT IN SMOKE TOUR <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 427	Various Artists	15/9/22-17	
	25	LIVE IN PARIS <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 428	Diana Krall	19/9/24-98	
	36	LIVE AT THE HOUSE OF BLUES <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 429	ISK	18/9/21-96	
	21	MORNING VIEW SESSIONS <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 430	Inoué	14/3/19/96	
	28	GREATEST HITS-HITS-VOL.1 <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 431	Queen	24/8/79	
	35	LIVE FROM LAS VEGAS <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 432	Britney Spears	19/9/24-96	
	22	DRIVE-THRU RECORDS <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 433	Various Artists	16/9/79	
	30	WORSHIP <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 434	Michael W. Smith	14/3/13-96	
	31	THE DEFINITIVE COLLECTION <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 435	Albie	24/8/79	
	33	SUNS, GODS AND GOVERNMENT WORLD TOUR <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 436	Melvin Man	15/9/24/96	
	32	IN THE FLESH <small>A ♠ SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 437	Roger Waters	12/9/13/96	
	30	LIVE IN LAS VEGAS <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 438	Phish	24/8/79	
	29	THE DEBATHS OF KIRK FRANKLIN <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 439	Kirk Franklin	19/9/24-95	
	40	LIVE <small>SPINNING RECORDS/CONCORD ENTERTAINMENT</small> SD 440	Usher	19/9/24/24-95	


○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LP editions; ○ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LP editions; ○ RIAA platinum cert. for 25,000 units for SF or LP editions certified prior to April 1, 1991; ● RIAA platinum cert. for sales of 100,000 units for SF or LP editions certified prior to April 1, 1991. ©1992, VNU Business.

Sales data compiled by  Nielsen
VideoScan

LAST VIEWED	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	DATING	PRICE
	 NUMBER 1 	1 Week At Number 1		
1	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL PICTURES HOME VIDEO 1001710	Matt Damon	PG-13	28.99
2	THE BOURNE IDENTITY (PAN & SCAN) UNIVERSAL PICTURES HOME VIDEO 1001708	Matt Damon	PG-13	26.99
4	SIGNS (WIDESCREEN) TRI-STAR HOME ENTERTAINMENT 1001618	Mal Gibson Joseph Piccirilli	PG-13	29.99
5	101 DALMATIANS II: PATCH'S LONDON ADVENTURE NEW LINE HOME ENTERTAINMENT TRI-STAR HOME ENTERTAINMENT 20017	Animated	G	29.99
4	BARBERSHOP NEW LINE HOME ENTERTAINMENT 1001614	Ice Cube	R	29.99
9	XXX (WIDESCREEN) COLUMBIA TRI-STAR HOME ENTERTAINMENT 1001603	Vin Diesel	PG-13	27.99
6	ABOUT A BOY (WIDESCREEN) UNIVERSAL PICTURES HOME VIDEO 1001709	Hugh Grant	PG-13	29.99
3	BLUE CRUSH (WIDESCREEN) UNIVERSAL PICTURES HOME VIDEO 1001712	Katie Bosworth Michelle Rodriguez	PG-13	26.99
2	UNDERCOVER BROTHER (WIDESCREEN) UNIVERSAL PICTURES HOME VIDEO 1001705	Eddie Griffin Chris Kattan	PG-13	29.99
9	XXX (FULL SCREEN SPECIAL EDITION) COLUMBIA TRI-STAR HOME ENTERTAINMENT 1001603	Vin Diesel	PG-13	23.99
10	BLUE CRUSH (PAN & SCAN) UNIVERSAL PICTURES HOME VIDEO 1001710	Katie Bosworth Michelle Rodriguez	PG-13	28.99
7	PEAR DOT COM WARNER HOME VIDEO 1001713	Stephens Doerr Stephen Rea	R	29.99
11	ICE AGE FOX VIDEO 1001699	Animated	PG	29.99
8	UNDERCOVER BROTHER (PAN & SCAN) UNIVERSAL PICTURES HOME VIDEO 1001705	Eddie Griffin Chris Kattan	PG-13	26.99
18	LILO & STITCH NEW LINE HOME ENTERTAINMENT/UNIVERSAL PICTURES ENTERTAINMENT 20001	Animated	PG	29.99
10	SIMONE (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/UNIVERSAL PICTURES ENTERTAINMENT 1001610	Al Pacino	PG-13	29.99
11	MINORITY REPORT (WIDESCREEN) WARNER HOME VIDEO 1001706	Tom Cruise	PG-13	29.99
13	BEAUTY AND THE BEAST (SPECIAL EDITION) NEW LINE HOME ENTERTAINMENT/COLUMBIA TRI-STAR HOME ENTERTAINMENT 1001612	Animated	G	26.99
11	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/UNIVERSAL PICTURES ENTERTAINMENT 1001694	Ellijah Wood Ian McKellen	PG-13	26.99
14	ABOUT A BOY (PAN & SCAN) UNIVERSAL PICTURES HOME VIDEO 1001709	Hugh Grant	PG-13	26.99
16	RONIN NEW LINE ENTERTAINMENT/WARNER HOME VIDEO 1001615	Robert De Niro	R	24.99
14	AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 1001616	Michael Myers	PG-13	29.99
18	THE GOOD GIRL FOX VIDEO 1001698	Jennifer Aniston John Goodenaut	R	22.99
33	LEGALLY BLONDE NEW LINE ENTERTAINMENT 1001613	Reese Witherspoon	PG-13	26.99
21	MINORITY REPORT (PAN & SCAN) WARNER HOME VIDEO 1001706	Tom Cruise	PG-13	29.99
22	STAR WARS: EPISODE 4-A ATTACK OF THE CLONES (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 1001618	Ewan McGregor Natalie Portman	PG	29.99
24	STUART LITTLE 2 COLUMBIA TRI-STAR HOME ENTERTAINMENT 1001611	Geena Davis Michael J. Fox	PG-13	27.99
28	MONSTERS, INC. DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 20001	Cathy Ory John Goodman	G	26.99
11	BUFFY THE VAMPIRE SLAYER: SEASON THREE TWENTIETH CENTURY FOX	Sarah Michelle Gellar	NR	49.99
32	DIRTY DANCING ARTIST HOME ENTERTAINMENT 10017	Patrick Swayze Jennifer Grey	PG-13	14.99
29	AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 1001616	Michael Myers	PG-13	26.99
28	SPIDER-MAN (WIDESCREEN) COLUMBIA TRI-STAR HOME ENTERTAINMENT 1001701	Tobey Maguire Kirsten Dunst	PG-13	27.99
25	THE BOONDOCK SAINTS FOX VIDEO 1001691	William DeFoe	R	14.99
28	UNFAITHFUL (WIDESCREEN) ARTIST HOME ENTERTAINMENT 1001619	Richard Gere Claire Danes	R	27.99
29	SPACEBALLS NEW LINE HOME ENTERTAINMENT 1001610	Mal Brouder John Candy	PG	14.99
29	THE GOOD, THE BAD & THE UGLY ARTIST HOME ENTERTAINMENT 1001617	Clint Eastwood	NR	14.99
29	MARTIN LAWRENCE LIVE: RUNTLEDAD PARAMOUNT HOME ENTERTAINMENT 1001614	Martin Lawrence	R	22.99
34	LIKE MIKE FOX VIDEO 1001693	Li Eque Now Morris Chestnut	PG	27.99
35	BALLISTIC: ECKS VS. SEVER (WIDESCREEN) WARNER HOME VIDEO 1001724	Antonio Banderas Lucy Liu	R	29.99
31	BACK TO THE FUTURE- THE COMPLETE TRILOGY (WIDESCREEN) WARNER HOME VIDEO 1001725	Michael J. Fox Christopher Lloyd	PG	39.99



VIDEO LABEL & NUMBER

  NUMBER 1 		3 Weeks to Number 1			
	101 DALMATIANS II: PATCH'S LONDON ADVENTURE PG WARNER BROS. ENTERTAINMENT CO. / WOLFE ENTERTAINMENT CO.	<i>Animated</i>	2003	G	26.95
1	SIGNS PG WARNER BROS. ENTERTAINMENT CO. / WOLFE ENTERTAINMENT CO.	Mel Gibson Angela Phoenix	2002	PG-13	22.95
7	MILO & STITCH PG WALT DISNEY PICTURES / WALT DISNEY PICTURES	<i>Animated</i>	2002	PG	24.95
3	ICE AGE PG 20TH CENTURY FOX	<i>Animated</i>	2002	PG	24.95
4	STUART LITTLE 2 PG WARNER BROS. ENTERTAINMENT CO.	Geena Davis Michael J. Fox	2002	PG-13	24.95
8	LIKE MIKE PG WARNER BROS. ENTERTAINMENT CO.	LL Cool J Willie Nelson	2002	PG	19.95
10	SPIRIT: STALLION OF THE CIMARRON PG WARNER BROS. ENTERTAINMENT CO.	<i>Animated</i>	2002	G	24.95
6	SPIDER-MAN PG COLUMBIA TRISTAR ENTERTAINMENT INC.	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
5	THE COUNTRY BEARS PG WARNER BROS. ENTERTAINMENT CO.	Melnyk Joel Carmen	2002	G	22.95
12	AUSTIN POWERS IN GOLDMEMBER PG WARNER BROS. ENTERTAINMENT CO.	Michael Meyers	2002	PG-13	22.95
5	HEY ARNOLD! THE MOVIE PG WARNER BROS. ENTERTAINMENT CO.	<i>Animated</i>	2002	PG	14.95
23	LESSIE SANSONE: WALKING UP THE POUNDS PG WARNER BROS. ENTERTAINMENT CO.	Leslie Sansone	2002	NR	12.95
7	BEAST AND THE BEAST (SPECIAL EDITION) PG WARNER BROS. ENTERTAINMENT CO.	<i>Animated</i>	1991	G	24.95
21	PRIME: BODY SCULPTING SYSTEM PG WARNER BROS. ENTERTAINMENT CO.	Various Artists	2002	NR	9.95
16	MONSTERS, INC. PG WALT DISNEY PICTURES	Emily Claitor John Goodman	2001	G	24.95
25	LESSIE SANSONE: HIGH CALORIE BURN PG WARNER BROS. ENTERTAINMENT CO.	Leslie Sansone	2002	NR	9.95
11	THE LAND BEFORE TIME: JOURNEY TO BIG WATER PG WARNER BROS. ENTERTAINMENT CO.	<i>Animated</i>	1989	NR	19.95
13	DRAGON BALL Z: KID BUU/PEACE OF VICTORY (EDITED) PG WARNER BROS. ENTERTAINMENT CO.	<i>Animated</i>	1989	NR	19.95
	LESSIE SANSONE: SUPER FAT BURNING PG WARNER BROS. ENTERTAINMENT CO.	Leslie Sansone	2002	NR	9.95
	LESSIE SANSONE: GET UP & GET STARTED PG WARNER BROS. ENTERTAINMENT CO.	Leslie Sansone	2002	NR	9.95
15	WE'RE SOLDIERS PG WARNER BROS. ENTERTAINMENT CO.	Mel Gibson	2002	R	14.95
24	DRAGON BALL Z: KID BUU/VEGETA'S PLEA (EDITED) PG WARNER BROS. ENTERTAINMENT CO.	<i>Animated</i>	1989	NR	19.95
	MEN IN BLACK II PG COLUMBIA TRISTAR ENTERTAINMENT INC.	Tommy Lee Jones Will Smith	2002	PG-13	24.95
	SCOREDOOD PG WARNER BROS. ENTERTAINMENT CO.	Tommy Lee Jones Sue Mochelle Gailard	2002	PG	24.95
24	STAR WARS: EPISODE II ATTACK OF THE CLONES PG WARNER BROS. ENTERTAINMENT CO.	Ewan McGregor Natalie Portman	2002	PG	24.95

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FEBRUARY 15
2003

Billboard

TOP DVD RENTALS™

LAST WEEK	TITLE	By the Periodic is a weekly translation of data, provided by the Film Software Institute from, how many has 12,000 also used more	LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING

		NUMBER 1		1 Week At Number 1	
		THE BOURNE IDENTITY JOHN DAHLER / RSCG		Matt Damon	
1		SIGNS JASON MURRAY / UNIVERSAL UMG HOME ENTERTAINMENT / UMG		Mick Gabeau Jojo Whilden Marques Houston	
3		ABOUT A BOY (ORIGINAL FUGED HOME / RSCG)		Hugh Grant	
4		UNDERCOVER BROTHER (ORIGINAL FUGED HOME / RSCG)		Eddie Griffin John Turturro Vin Diesel	
2		XXX (COLUMBIA TRISTAR HOME ENTERTAINMENT / RSCG)		Katie Roseclint Michelle Rodriguez	
6		BLUE CRUSH (ORIGINAL FUGED HOME / RSCG)		Nicolas Cage	
5		BARBERSHOP WORLD HOME ENTERTAINMENT / ORIGINAL		Ice Cube	
7		MINORITY REPORT (COLUMBIA TRISTAR HOME ENTERTAINMENT / RSCG)		Tom Cruise	
10		FEAR DOT COM (ORIGINAL FUGED HOME / RSCG)		Stephen Dorff Stephen Rea	
8		THE GOOD GIRL DVD / DVD / RSCG		Jennifer Aniston John Cusack	

FEBRUARY 15
2003

Billboard

TOP VHS RENTALS™

LAST FIRST	TITLE	ROLE	PERFORMERS
	LABEL/DISTRIBUTING LABEL & NUMBER		

THE BOURNE IDENTITY		NUMBER 1		1 Week At Number 1	
Matt Damon					
1	SIGNS MEL GIBSON JOANAS PHOENIX	PG			
2	ABOUT A BOY MEL GIBSON HUGH GRANT	PG			
3	XXX VIN DIESEL VIN DIESEL	PG-13			
4	SABRERUSH JOANAS PHOENIX JOANAS PHOENIX	PG			
5	BLUE CRUSH KATE WINSLET MICHELLE RODRIGUEZ	PG			
6	THE GOOD GIRL JENNIFER ANISTON JAKE GYLLENHAAL	R			
7	UNFAITHFUL RICARDO DERE DIANE LANE	R			
8	MINORITY REPORT JAMARIE SIMMONS JAMARIE SIMMONS	R			
9	FEAR DOT COM STEPHEN DORFF STEPHEN DORFF	R			

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Virgin Group Moves Into China

Virgin Radio Asia's Beijing Launch Expected To Be A 'Tough Ride'

BY STEVEN SCHWANKERT

BEIJING—London-based Virgin Group is the latest music-related company to take root in mainland China's People's Republic of China (PRC), with plans to launch a music radio station in the Chinese capital of Beijing next month.

Singapore-based Virgin Radio Asia (VRA), a joint venture between Virgin and San Francisco-based venture-capital firm ChinaVent, is making the complex move into mainland China. Its first steps are through a 50/50 joint initiative with a division of Hong Kong-based holding company V-Mark, which has numerous joint ventures on the Chinese mainland. The name of the new station is not yet known, but it is, in turn, a 50/50 partnership between the unnamed VRA/V-Mark joint venture and China Radio International (CRI). The latter is a state-run broadcaster in the PRC whose charter mandates that it presents Chinese music and culture to an international audience and foreign music to its Chinese listeners.

The new station will soft-launch with 18 hours of daily music programming in early March covering the Beijing area, according to VRA's Sydney-based CEO, Ian Graves. The deal is so involved in nature because, unlike in the U.S., overseas companies are not permitted to own radio or TV networks here, nor are they technically allowed to provide programming. The typical framework for such an arrangement involves the Chinese partner providing licensing and broadcasting facilities and the foreign partner "consulting" on programming. Advertising revenue will be split equally between the partners.

Beijing-based media analyst David Wolf, managing director of Bursan-Marsteller China, describes radio in China as "the undiscovered country. Given the recent rapid growth in car ownership, the multiplication of local artists vying for public attention, and the growing interest in international music, there are clear opportunities for the right player. Virgin is taking on a huge burden, but if it succeeds, it will be the leading brand in the medium in the PRC. That's worth a good amount of money."

CRI currently operates two frequencies in Beijing: 91.5, also known as Easy FM, and 88.7, which will both carry the joint CRI-Virgin programming, every station will be presented entirely in English or in a mix of Chinese and English, Graves says the planned programming will target the 18-40 age group. It will comprise contemporary hit music, combining "relevant" Asian pop hits, Mandarin-language tracks, and selected popular international



GRAVES

tracks. Shows will be hosted by English-speaking Chinese presenters, Chinese-speaking Westerners, or both.

Negotiations for the new arrangement began in August 2001 and were completed during the last six months of 2002. Graves expects the China operation, which will formally launch March 28, to employ approximately 15 staffers. Almost all of them will be hired locally. "[We] expect a tough ride here," he says. "The consumer has not had a great choice, and we have to establish our position in a relatively immature market."

atively immature market."

Graves adds that while Virgin is virtually unknown to Beijing consumers, the brand does carry weight with advertisers and those in the broadcasting and music industries. The radio launch will be the second entrance into the Chinese market by Virgin; its airline currently flies to both Shanghai and Hong Kong.

According to Graves, the move into Beijing is not part of a larger Virgin Group strategy for China. But he adds that if the Beijing station is a success, expansion to Shanghai—again in partnership with CRI—is possible, although such a move is at least one year away. The Beijing station will be the second to launch in the Asian region after Thailand, where VRA began airing six months ago.

A spokesman for Virgin Group in London says VRA has long-term plans to open stations in Asian markets where the Virgin brand is already established. Graves expects Malaysia to be VRA's next market, with operations set to commence before the end of 2003.

Australian Universities Accused Over Piracy

BY CHRISTIE ELIEZER

SYDNEY—The Australian music industry is targeting universities in the latest round of its battle against piracy.

The Music Industry Piracy Unit (MIPU), which is funded by labels body the Australian Record Industry Assn. (ARIA), has accused 10 universities of complicity in the illegal trade of recorded music, carried out by students and staffers using their computer networks. "These universities have a real culture of copyright infringement," MIPU GM Michael Speck claims. "They think it's open season for music copyright."

The MIPU says it was alerted to the problem in recent weeks by overseas copyright investigators undertaking routine Internet monitoring. The university systems had large caches of illegal recordings, advice about

ripping CDs, and links to large-scale file-swapping sites. One Australian university site made available free downloads of top 40 singles.

Speck says that often, students are approached to set up illegal sites by professional pirates, who are attracted by the extensive information and technology infrastructures of such organizations that can dispute the files. The MIPU's lawyers contacted the 10 universities and asked them to remove the sites and take appropriate action against offenders. One staffer at Monash University in Melbourne was subsequently suspended, pending an inquiry.

The MIPU is now planning civil action against three other Australian institutions in Tasmania, Sydney, and Melbourne. Speck explains, "They removed offending material from their computer systems but refuse to divulge any information about the offenders to us." A spokesperson for the University of Sydney tells *Billboard* that the matter is in the hands of its lawyers.

ARIA estimates that piracy has grown from 7% of the Australian market to 9% in the past two years. Much of the increase has been from the domestic piracy of so-called "backyard" operations, which can turn over \$1 million Australian (\$580,000) a year. ARIA figures show that the value of the Australian market for music CDs and DVDs fell to \$609.5 million Australian (\$353.6 million) in 2002, down from \$676.6 million in 2001 (*Billboard*, Feb. 8).



SPECK

Jarrett Receives 2003 Polar Music Prize

BY JEFFREY DE HART

STOCKHOLM—American jazz pianist/composer Keith Jarrett has become the latest musician to win the prestigious Polar Music Prize.

The award citation lauds Jarrett as a "pianist, composer, and master of the field of improvisational music [and his] musical artistry is characterized by his ability to effortlessly cross boundaries in the world of music." He will receive the award, along with 1 million Swedish krona (\$118,000) from His Majesty King Carl XVI Gustaf of Sweden at a May 12 ceremony in Stockholm.

Awarded each year to individuals, groups, or institutions "in recognition of exceptional achievements in the creation and advancement of music," the Polar Music Prize was established in 1989 when the late Stig Anderson, publisher, lyricist, and manager of ABBA, donated an undisclosed sum of money to the Royal Swedish Academy of Music. The first prize was awarded in 1992 by a jury of academy members, which now annually scrutinizes nominations before selecting the winners.

This year marks the first that only one prize was awarded, with precedent being two or more prizes, raising questions regarding financing.

However, Stuart Ward, managing director of the prize, retorts: "It has no financial considerations whatsoever. Yes, our funds, like everybody else's funds, have declined in value in the last

few years with the way the stock markets have been behaving, but our main sponsors are still with us."

Ward continues: "Stig Anderson did not stipulate a number of winners but decided the criteria that is the most important thing [for the prize]. It can be given to an individual, a group, an institution, or an organization. Keith Jarrett represents everything that the Polar Music Prize is."

Previous Polar Music Prize recipients are Paul McCartney, Dizzy Gilles-

pie, Witold Lutoslawski, Nikolaus Harnoncourt, Quincy Jones, Mstislav Rostropovich, Elton John, Joni Mitchell, Pierre Boulez, Bruce Springsteen, Eric Ericson, Ray Charles, Ravi Shankar, Janis Xenakis, Steve Wonder, Bob Dylan, Isaac Stern, Burt Bacharach, Robert Moog, Karlheinz Stockhausen, Sofia Gubaidulina, and Miriam Makeba. In 1992, the Baltic States were also awarded the prize to encourage them in their work for protection of copyright.



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JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	1	44	1	1	1	1	1	5	1	1
2	2	2	37	2	2	2	2	2	2	2	2
3	3	3	1	3	3	3	3	3	3	3	3
4	4	4	2	4	4	4	4	4	4	4	4
5	5	5	3	5	5	5	5	5	5	5	5
6	6	6	4	6	6	6	6	6	6	6	6
7	7	7	5	7	7	7	7	7	7	7	7
8	8	8	6	8	8	8	8	8	8	8	8
9	9	9	7	9	9	9	9	9	9	9	9
10	10	10	8	10	10	10	10	10	10	10	10
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10	10	10	10	10
NOT MOVER SINGLES			NOT MOVER SINGLES			NOT MOVER SINGLES			NOT MOVER SINGLES		
11	11	11	11	11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14	14	14	14	14
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21	21	21	21	21	21	21	21	21	21	21	21
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26	26	26	26	26	26	26	26	26	26	26	26
27	27	27	27	27	27	27	27	27	27	27	27
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31	31	31	31	31	31	31	31	31	31	31	31
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42	42	42	42	42	42	42	42	42	42	42	42
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44	44	44	44	44	44	44	44	44	44	44	44
45	45	45	45	45	45	45	45	45	45	45	45
46	46	46	46	46	46	46	46	46	46	46	46
47	47	47	47	47	47	47	47	47	47	47	47
48	48	48	48	48	48	48	48	48	48	48	48
49	49	49	49	49	49	49	49	49	49	49	49
50	50	50	50	50	50	50	50	50	50	50	50
51	51	51	51	51	51	51	51	51	51	51	51
52	52	52	52	52	52	52	52	52	52	52	52
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70	70	70	70	70	70	70	70	70	70	70	70
71	71	71	71	71	71	71	71	71	71	71	71
72	72	72	72	72	72	72	72	72	72	72	72
73	73	73	73	73	73	73	73	73	73	73	73
74	74	74	74	74	74	74	74	74	74	74	74
75	75	75	75	75	75	75	75	75	75	75	75
76	76	76	76	76	76	76	76	76	76	76	76
77	77	77	77	77	77	77	77	77	77	77	77
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98	98	98	98	98	98	98	98	98	98	98	98
99	99	99	99	99	99	99	99	99	99	99	99
100	100	100	100	100	100	100	100	100	100	100	100

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	ALL THE THINGS SHE SAID	LOOSE YOURSELF	1
2	LOOSE YOURSELF	LOOSE YOURSELF	2
3	LOOSE YOURSELF	LOOSE YOURSELF	3
4	LOOSE YOURSELF	LOOSE YOURSELF	4
5	LOOSE YOURSELF	LOOSE YOURSELF	5
6	LOOSE YOURSELF	LOOSE YOURSELF	6
7	LOOSE YOURSELF	LOOSE YOURSELF	7
8	LOOSE YOURSELF	LOOSE YOURSELF	8
9	LOOSE YOURSELF	LOOSE YOURSELF	9
10	LOOSE YOURSELF	LOOSE YOURSELF	10
11	LOOSE YOURSELF	LOOSE YOURSELF	11
12	LOOSE YOURSELF	LOOSE YOURSELF	12
13	LOOSE YOURSELF	LOOSE YOURSELF	13
14	LOOSE YOURSELF	LOOSE YOURSELF	14
15	LOOSE YOURSELF	LOOSE YOURSELF	15
16	LOOSE YOURSELF	LOOSE YOURSELF	16
17	LOOSE YOURSELF	LOOSE YOURSELF	17
18	LOOSE YOURSELF	LOOSE YOURSELF	18
19	LOOSE YOURSELF	LOOSE YOURSELF	19
20	LOOSE YOURSELF	LOOSE YOURSELF	20

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2	LOOSE YOURSELF	LOOSE YOURSELF	2
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4	LOOSE YOURSELF	LOOSE YOURSELF	4
5	LOOSE YOURSELF	LOOSE YOURSELF	5
6	LOOSE YOURSELF	LOOSE YOURSELF	6
7	LOOSE YOURSELF	LOOSE YOURSELF	7
8	LOOSE YOURSELF	LOOSE YOURSELF	8
9	LOOSE YOURSELF	LOOSE YOURSELF	9
10	LOOSE YOURSELF	LOOSE YOURSELF	10
11	LOOSE YOURSELF	LOOSE YOURSELF	11
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13	LOOSE YOURSELF	LOOSE YOURSELF	13
14	LOOSE YOURSELF	LOOSE YOURSELF	14
15	LOOSE YOURSELF	LOOSE YOURSELF	15
16	LOOSE YOURSELF	LOOSE YOURSELF	16
17	LOOSE YOURSELF	LOOSE YOURSELF	17
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20	LOOSE YOURSELF	LOOSE YOURSELF	20

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5	LOOSE YOURSELF	LOOSE YOURSELF	5
6	LOOSE YOURSELF	LOOSE YOURSELF	6
7	LOOSE YOURSELF	LOOSE YOURSELF	7
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19	LOOSE YOURSELF	LOOSE YOURSELF	19
20	LOOSE YOURSELF	LOOSE YOURSELF	20

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5	LOOSE YOURSELF	LOOSE YOURSELF	5
6	LOOSE YOURSELF	LOOSE YOURSELF	6
7	LOOSE YOURSELF	LOOSE YOURSELF	7
8	LOOSE YOURSELF	LOOSE YOURSELF	8
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16	LOOSE YOURSELF	LOOSE YOURSELF	16
17	LOOSE YOURSELF	LOOSE YOURSELF	17
18	LOOSE YOURSELF	LOOSE YOURSELF	18
19	LOOSE YOURSELF	LOOSE YOURSELF	19
20	LOOSE YOURSELF	LOOSE YOURSELF	20

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4	LOOSE YOURSELF	LOOSE YOURSELF	4
5	LOOSE YOURSELF	LOOSE YOURSELF	5
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18	LOOSE YOURSELF	LOOSE YOURSELF	18
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20	LOOSE YOURSELF	LOOSE YOURSELF	20

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4	LOOSE YOURSELF	LOOSE YOURSELF	4
5	LOOSE YOURSELF	LOOSE YOURSELF	5
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16	LOOSE YOURSELF	LOOSE YOURSELF	16
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18	LOOSE YOURSELF	LOOSE YOURSELF	18
19	LOOSE YOURSELF	LOOSE YOURSELF	19
20	LOOSE YOURSELF	LOOSE YOURSELF	20

Global Music Pulse™

Edited by Nigel Williamson

TWO WORLDS MEET: Michael Nyman is best-known for his movie soundtracks, in particular his score for Jane Campion's Academy Award-winning *The Piano*. Yet he is also a composer of operas, string quartets, and concertos and a musical adventurer always eager to embrace new collab-

A WORLD APART: Mull Historical Society—aka singer-songwriter Colin MacInntyre—releases *Uisge (Blanc)* (WEA), a second album of soaring, acoustic-led pop. March 3. MacInntyre, who named his act after the organization charged with preserving tradition on the remote Scottish island of Mull where he was born, received considerable critical acclaim for his 2001 debut, *Loss*. A single, "The Final Armears," precedes the album Feb. 17, which will be supported by the band's biggest U.K. tour to date. "I'm delighted with the album," MacInntyre tells *Billboard*. "Producing it was a test for me to move on from *Loss* and get all the detail that I visualized for each track. But I recorded every song the way I wanted it. It was in my head for a [long] time, and now I can't wait for the world to hear it."



NYMAN

GOING PLACES: Savera Nazarkhan, 25, is already a pop star in her native Uzbekistan, where she released her first solo album in 1999. Now with *Yo! Bolan* (Where Are You Going?), she is set to launch her international career via Peter Gabriel's Real World label. "I studied singing at the Uzbek State Conservatory," she says. "There's a strong folk tradition there, and the songs on the record are mostly traditional. But we've tried to create a bridge to the modern world in the arrangements." French producer Hector Zaoua traveled to the Uzbek capital of Tashkent to helm the record and added tasteful electric guitars, keyboards, and samples to Nazarkhan's spellbinding Asian-tinged vocals. Released this month, the album will be followed by summer dates in Europe, including an appearance at the WOMAD festival in Reading, England.

orative projects. His latest work, *Sargam—The Meeting Point*, to be released Feb. 17 on Warner, is an ambitious fusion of the musical traditions of East and West that recalls Ravi Shankar's collaborations with the likes of Yehudi Menuhin and Philip Glass. Commissioned by the Asian Music Circuit, Nyman traveled extensively in India to find his collaborators. He chose mandolinist U. Srinivas, who has played with John McLaughlin's *Shakti*, and classical singing duo Rajan & Sajan Mishra. "At one time I thought about calling the work *Collision and Collision*," Nyman tells *Billboard*, "because despite the apparent contradiction of these two musical worlds, they've come together to create a harmonious marriage." The release of the album coincides with its live premiere Feb. 20 at London's Royal Festival Hall during a concert featuring both the Indian musicians and Nyman's own ensemble.

NIGEL WILLIAMSON

INSTANT CARMEN: An appearance by Italian artist Carmen Consoli in January at MIDEM in Cannes, France, was the curtain-raiser to a concerted effort to break her in other European territories this year. The 28-year-old Sicilian singer/songwriter released *L'Ecozione* (The Exception) on Universal Polydor Italy last October, and it soon took her into the upper reaches of the Italian top 10. Staff at Universal say that the international push will begin in earnest next month; an English-language version of the album has already been recorded. The company's president/CEO, Piero La Falce, is confident that this album will break Consoli outside Italy. He tells *Billboard*, "L'Ecozione" sold more copies in its first two months than her previous album did in two years, and that was before she even started touring."

MARK WOODEN

LANDED: Irish singer Alan Kelly kept a Europe-wide release this month for his acclaimed sophomore set, *Dry Land*, after the record was voted best album of 2002 by Dublin's *Sam Guide*. Brimful of bittersweet melancholia and languid love songs, *Dry Land*—which follows Kelly's debut, *Love Lost*—was released in Ireland by Belfast-based independent label Bright Star Recordings but will be handled by Dublin's Virgin in other territories. A limited-edition 7-inch vinyl single, "Something Tells Me (You'd Be Good for Me)" Waiting," featuring fellow Dublin songsmith David Nutt on backing vocals, has been lifted from the set. "It has developed through the process of songswoman of *Love Lost* up to the pop swerve of *Dry Land*," Kelly says. "It seems to be getting better every time I record, so I'm already looking forward to the next album."

NICK KELLY AND MIKE AUSTIN

COMMON CURRENCY

A weekly scorecard of albums simultaneously climbing top 10 chart spots in three or more leading world markets.

Reporters cover: B. SMILG, E. SMILG, I. Independent, S. Sam, U. Universal, W. Warner

ARTIST	USA	UK	GER	FRA	CAN	SPN	AUS	ITA	NTM
CHRISTINA AGUILERA <i>Stripped</i> (B)	4	6							8
NORAH JONES <i>Come Away With Me</i> (A)	2		8	8		10	3	4	3
AVRIL LAVIGNE <i>Let Go</i> (B)	4	3			2	2			
SOUNDTRACK <i>Chicago</i> (B)	6				5				
SOUNDTRACK <i>3 Mile</i> (U)	10				1	10	1	9	2
ROBBIE WILLIAMS <i>Escapology</i> (I)	4	3						2	1

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	KATRASKI LA BANDA CANTANO	KATRASKI LA BANDA CANTANO	1
2	MAMBURO	MAMBURO	2
3	RICARDO ARJONA	RICARDO ARJONA	3
4	PRIMO FLO	PRIMO FLO	4
5	DIEGO TORRES	DIEGO TORRES	5
6	LOS NOCHEROS	LOS NOCHEROS	6
7	SHAKIRA	SHAKIRA	7
8	LOS PLOJOS	LOS PLOJOS	8
9	JOAN MANUEL SERRAT	JOAN MANUEL SERRAT	9

Czech Labels Hope Price Cuts Counter Pirates

BY MARK ANDRESS
and PAVLA KOZAKOVA

PRAGUE—Czech music labels are claiming an increase in over-the-counter CD sales after introducing price cuts in the second half of 2002 in an attempt to draw people back into record stores and away from pirated product.

Three local affiliates of major music labels (Universal, EMI, and Sony) began dropping their trade prices last summer, leading to CDs of domestic repertoire retailing at up to 30% less and international repertoire being priced as much as 18% cheaper than before. The results are being credited by the labels involved with increasing the numbers of units shipped during 2002 by between 5% and 20%, bringing the Czech Republic's depressed music industry some much-needed cheer—although revenue is still down.

In virtually all cases, shops cooperated with music labels by agreeing to pass on the savings to the customer and even voluntarily cutting their own margins, neither of which the labels could force retailers to do. Tomas Filip, managing director of the Czech affiliate of Universal Music, says, "We're satisfied. For us, the Christmas period went very well. Signals we've received from retailers show growth in the number of units sold [over the counter] in 2002 of between 10% and 20%."

That increase has been mainly fueled by price cuts on domestic repertoire, which now retails at about 300 koruna (\$10.32) per CD—deemed an acceptable price for a cost-conscious consumer with an average monthly wage of \$530, Filip says. But while claiming that units sold last year increased, he concedes that Universal's 2002 turnover did not. "Revenues for 2002 are roughly the same as in the year before. But since our revenues were 30% lower in the first half of 2002 [compared with 2001], our second-half

performance actually saw an increase."

Universal Music reduced the trade prices of its international repertoire by 12% in August and persuaded retailers to cut their margins from 29% to 25% of the retail price. The move led to new international Universal releases retailing at 499 koruna (\$17.17), 18% cheaper than before. The retail price of international catalog CDs also dropped, by around 15%, to an average 309 koruna (\$10.63).

being confiscated. Czech manufacturers of illegal CDs mainly sell their copies domestically, with many ending up at street markets in the Czech border regions with Germany and Austria.

For the first nine months of 2002—before the full effect of the price-cutting measures could be felt—the industry's revenue dropped 31.7% to 382 million koruna (\$13.1 million), while the number of units shipped dropped 31.2% to 2.45 million,

it dropped the trade price of all international titles by 7%. A further 7% price drop followed in September for new international releases, and EMI offered a similar reduction Nov. 1. On the rest of its international catalog, excluding Beatles product. In October, the trade and retail price of EMI's domestic titles, including back catalog, dropped between 15% and 24%.

From September 2002 to December 2002, the number of units shipped for local EMI repertoire increased 15%, while revenue dropped 9% against the same four-month period in 2001. Once international repertoire is factored in, the number of units sold remained unchanged, while revenue fell 18% during the same four-month period. But EMI sales director Ladislav Kolman says the picture is "positive, because the decrease in turnover is lower than we expected. It's too early [to judge the full effect of price cuts]. It will take a while for people to get used to them."

PAYING THE COST

Not all Czech labels are following the price-cutting route, although Warner Music here is accompanying new releases with temporary trade price cuts of up to 10% on the catalog. The relevant artist, label marketing manager Iva Milerova complains, though, that retailers often fail to pass on price reductions: "We sometimes see [retailers'] margins of 35%."

BMG Czech Republic GM Herman Miller says the company has no plans for price cuts and wants the label to stay investing in local artists altogether. He says, "If customers in the Czech Republic continue to harm us by burning CDs, the slogan used in [the Czech industry's] anti-piracy campaign, 'Copy kills music,' might actually come true."

Of course, in a troubled market, such moves as price-cutting have a cost: Record companies here have had to reduce staff and cut budgets. Kucera says, "This is the only way they can achieve lower prices for customers."

Universal, which now employs about 30 staffers, laid off 10 employees last summer in all departments from sales to finance. During the past four years, Sony Music/Bonton has trimmed its staff by half and is cutting costs both within the company and in the distribution and production. The company now says it is almost impossible to give artists advance payments and is much more careful about granting both in the and in the distribution and production. The company now says it is almost impossible to give artists advance payments and is much more careful about granting both in the and in the distribution and production.

EMI started reducing staff numbers about 18 months ago and has since laid off about 20% of its employees, while keeping a tight rein on advertisement and marketing budgets.



The price of Universal's top new domestic releases dropped in September from 499 koruna (\$16.13) to between 290 koruna (\$10.29) and 379 koruna (\$13.03)—a 25%–30% reduction. Universal's domestic catalog retail prices also dropped by 10%, with most selling for 279 koruna (\$9.60) in the shops.

RESPONDING TO PIRACY

This price-cutting is the strongest response yet to burgeoning home and professional piracy in the Czech Republic, a phenomenon that has seriously damaged its music industry during the past four years, as CD-burning devices become cheaper and easier to use.

The local branch of the International Federation of the Phonographic Industry (IFPI) estimates that at least every second CD produced in the Czech Republic is an illegal copy, with pirate sales in 1.8 billion koruna (\$61.9 million) in 2001 and only about one-fifth of total illegal production ever

according to the IFPI. IFPI Czech Republic managing director Karel Kucera says, "Music labels are trying to find an ideal price that is still profitable for the record company and attractive for the consumer."

Sony Music/Bonton, the major's local joint venture with Bonton, is another label pinning its hopes on cheaper CDs as a cure for a chronically ill industry. The label experienced an increase of about 5% in units sold last year, although revenue dropped about 15%, according to sales director Ivo Stana.

While the prices of both domestic and international new releases fell Sept. 1, 2002, catalog reductions took effect Dec. 1, 2002, so customers felt the bulk of price cuts only in the last month of the year, Stana says. "The real effect of our price reductions will be seen in the first half of this year," he says. "Already, however, many voices have expressed a greater interest in music, and more people are going to the shops to buy it."

With illegally copied CDs retailing at between 100 koruna (\$3.44) and 150 koruna (\$5.16), many people had stopped coming to the shops, because original CDs were so much more expensive, Stana says. Price reductions mean that a decent original CD costs only twice the pirates' price, he says, after Sony Music/Bonton reduced trade prices of all domestic titles by 20%, with retailers passing on the same savings to the customer. Sony Music/Bonton also dropped the trade price of its international repertoire by 13%, with retailers once again passing that bargain on.

The label has even tried to play music pirates at their own game by agreeing with retailers to sell some of its older catalog at what it calls the "super-budget price" of 149 koruna (\$5.12).

The Czech affiliate of EMI Records started its own price cuts in July, when

Italian Labels, Broadcasters, Split On Music Quotas

BY MARK WORDEN

MILAN—Proposals currently being studied by the Italian parliament that would introduce airplay quotas of 50% for domestic music have drawn a distinctly chilly response from commercial radio groups here, despite qualified music-industry approval.

Three lobby groups—RNA, representing the national radio networks, and two organizations representing local stations, FRT and Aeranti-Corrallo—made their cases in a January joint presentation to the parliament's Culture Committee.

In a document that the lobby groups claim represents the views of Italy's "2400 radio stations and 14 national networks," which serve 36 million daily listeners and employ 15,000 people," it was noted that 15% of Italy's radio stations already exclusively play Italian music, while the national networks play an average of 37.7% Italian music. The report says the average figure for local stations is 44%.

The Culture Committee is examining assorted legislative proposals for a connection with the country's long-awaited Music Bill (Billboard, April 6, 2002). Preliminary drafts of the bill—which is designed to help Italy's troubled music industry—include such measures as tax incentives and establishing a French-style export office, as well as a 50% airplay quota proposal. Enzo Maza, director general of local labels organization FIMI, says the record industry is prepared to accept a 40% quota but that it should be for new, rather than established, domestic acts.

Maza says, "Established names like [EMI Italy rock veteran] Vasco Rossi don't need support, but young artists definitely need more airplay." The Culture Committee, under the presidency of Ferdinando Adornato of the rightist Forlì party, has yet to draft the final bill, although Adornato has assured FIMI representatives that it would be presented to parliament "by March." The concept of a 50% airplay quota was originally part of a proposal made by Guglielmo Risotto of the national list Alleanza Nazionale party.



Thanks a Million. Awards chairman Tony Wadsworth, center, was on hand at the recent launch of the 2003 Brit Awards at London's Abbey Road Studios to present a check for £3.5 million (£2.14 million) to the Brit Trust charity, which funds the British School for Performing Arts & Technology in Croydon, south of London. The money was raised from the proceeds of last year's awards show. Wadsworth, who is also chairman/CEO of EMI Recorded Music UK, is (l. to r.) Richard, presenting the check to former Brit Award pupil Ade Richardson, right, representing the Brit Trust. Richardson is now a Polydor UK A&R manager; she signed multiple Brit Awards nominee Ms. Dynamite, left, to the label.

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OBITUARIES

Ramon 'Mongo' Santamaria, 80, Dies

BY STEVE GRAYBOW and LILIA COBO

Cuban-born conga player/percussionist Ramon "Mongo" Santamaria, one of the seminal figures in the development and popularization of Latin jazz, died Feb. 1 in a Miami hospital after suffering a stroke earlier in the week. He was 80.

Largely absent from the spotlight during the past decade, Santamaria was arguably the world's greatest living conga player and a constant bridge between Afro-Cuban grooves, jazz, and R&B. His career spanned more than six decades. With 50 albums and six Grammy Award nominations to his name and collaborations with virtually every significant name in jazz and Latin music, Santamaria's trajectory was virtually a history of Latin music in the U.S.

He is perhaps best-known for his hit rendition of Herbie Hancock's "Watermelon Man," which gave jazz label Riverside its sole pop hit, and for authoring "Afro Blue," a composition that John Coltrane made famous.

Born in Havana in 1922, Santamaria was a seasoned musician by the time he moved to New York in 1950 and began recording and touring with Dama Rivero Trio. He later became Tito Puente's conga player and also collaborated extensively with vibraphonist Cal Tjader.

Santamaria's influence was immense. His first album, *Changó*, is widely acknowledged as the first album of Afro-Cuban folk music recorded in the U.S., and



SANTAMARIA

the Latin jazz group he formed during his association with River-

side in the 1960s included a young Chick Corea as his pianist. Later, Santamaria would record 10 groundbreaking discs with Columbia, which made him one of the most popular jazz figures at the time.

Although Santamaria had retired from performing, he was awarded the *Billboard* Latin Music Hall of Fame award in 2001 in recognition of his lifetime contribution to music.

Santamaria is survived by six children, two sisters, eight grandchildren, and one great-grandchild.

VP Records Founder Vincent Chin, 65

BY TODD MARTENS

Vincent G. Chin, founder of independent reggae label and retail store VP Records, died Sunday of natural causes in his Port Lauderdale, Fla., home. He was 65.

Vincent and his wife, Patricia, whose initials inspired the "VP" name, began selling discarded jukebox 45s in their native Kingston, Jamaica, in the 1950s. In 1958 they opened a Kingston store and recording studio that was frequented by the likes of Peter Tosh, Bob Marley, and Isaac Hayes.

The Chins moved to Queens,

N.Y., in 1979 and opened VP, which became one of the world's largest independent reggae operations. Last year, VP formed a joint venture with Atlantic Records and had a crossover hit with Sean Paul's album *Dutty Rock*, which featured the top 10 single "Gimme the Light."

Chin was retired at the time of his death. He is survived by his sons Christopher and Randy, who run the VP label; his daughter, Angela; three sisters; and 13 grandchildren.

One grandson, Joel, is VP's A&R director. Patricia continues to do work for the store.



CHIN

William Russo, 74, of pneumonia, Jan. 11 in Chicago. A composer/bandleader who created the Chicago Jazz Ensemble, Russo performed, conducted, or composed with such talents as Duke Ellington, Leonard Bernstein, Dizzy Gillespie, and Billie Holiday. During a career that spanned more than five decades, Russo led his own band, the Russo Orchestra, in New York, as well as the London Jazz Orchestra. He composed approximately 200 pieces for jazz orchestra and authored scores for several rock operas, classical works, and film scores. Russo also founded the Columbia College, Chicago's Music Department. He is survived by his sister, four children, and two grandchildren.

Jerry Schoenbaum, 82, of heart failure, Jan. 21 in New York. A music-business veteran of more than 50 years, Schoenbaum began his career with Discount Record Stores before moving to MCM, where he helped create the Verve Forecast label. He was also once president of Polydor Records. He is survived by his wife, two children, and four grandchildren.

Keven "Dino" Conner, 28, of injuries sustained in an automobile accident, Jan. 25 in Houston. Conner was a member of Houston-based R&B trio Hi-Town, which scored a No. 1 R&B hit in 1993 with "Knockin' Da Boots." After signing a deal with Luke, the label owned by Luther Campbell of 2 Live Crew, the threesome received the Soul Train Award for best new R&B artist and sold more than 2 million albums in the U.S. Conner is survived by his twin brother/groupmate and a daughter.

Marc Benesh, 50, of cancer, Feb. 1 in Studio City, Calif. Credited with helping break New Kids on the Block, Nine Inch Nails, and Master P, Benesh headed the promotion departments of TVT, Priority, Interscope, and Columbia. He was executive VP of promotion with ArtistDirect at the time of his death. He is survived by his wife and daughter. Memorial contributions can be made to the Megan Benesh Educational Trust Account c/o HSBC. Attention: David Seinfeld, 445

North Bedford Drive, Second Floor, Beverly Hills, Calif. 90201.

Lou Harrison, 85, of an apparent heart attack, Feb. 2 in Lafayette, Ind. Considered a maverick among classical composers, Harrison was one of the first to create all-percussion pieces and combine the musical traditions of Asia and the West. He wrote four symphonies and two operas in addition to many ballets, concertos, choral pieces, and solo and chamber works. Many of his compositions were used by Michael Tilson Thomas, the music director of the San Francisco Symphony.

John Houston, 82, of diabetes and heart disease, Feb. 2 in New York. The father of R&B star Whitney Houston, John Houston was a theatrical manager who also directed the cast of Whitney's mother—his former wife, Cissy Houston—while she sang with the backing vocal group Sweet Inspirations. In addition to his daughter, he is survived by his current wife and three sons.

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Tuned In: by Marc Schiffman



happened caused audience tune-out, "not because the audience wanted music, but because they went to TV to see what it was we were talking about," he says. "We plan on 'serving the public interest' by informing our audiences of major developments, but not to the point of reporting blow-by-blow coverage."

Dunkin's top 40 WNOU already has top-of-the-hour news that will include war coverage. AC sisters WENS and WYXB "will provide reports when major developments take place."

MASON IS IBUIQUITOUS: IBiquity Digital rebranded its forthcoming terrestrial digital-radio service several months ago as HD Radio. Now the company also has a new ally in former Infinity Radio president and 30-year radio vet **Dan Mason**.

As a consultant with iBiquity, Mason will work with the management team to promote the new service and help with the rollout of the new technology. Broadcasters in 40 markets are on board to adopt the new technology early this year.

SIRIUS ABOUT TRIPLE-A: One of two digital-radio satellite services, Sirius is refocusing its efforts in the triple-A world. Originally programmed as a pop/rock mixture, the Trend is becoming a full-fledged triple-A format channel as of Feb. 3.

Meg Griffin, a veteran of New York progressive radio, picks up programming on new folk-music channel Folk Town. With this move, the programming reins on alt-country pass from Griffin to country format manager **Al Skop**. That channel will now be known as the Border. Classic-rock programmer **Lenny Bloch** picks up a new jam-band channel, Jam Central.

LIFE DURING WARTIME: After the terrorist attacks of Sept. 11, 2001, music radio had to walk a line between rediscovering its role as information source and making sure the songs played weren't offensive. Some stations dropped music for a day or two of wall-to-wall coverage. Some instituted news breaks at the top of each hour, and there was that flak about Clear Channel circulating a list of songs radio should avoid. With talk of a possible imminent war, radio is again evaluating how best to serve the public during such a time.

Some programmers note that the Sept. 11 attacks were different because they occurred on our soil. And a war with Iraq will be "way over there," one programmer says. That PD says the listener expects music from a music station and knows where to go for news coverage. His station plans to let people know when the conflict starts and then inform the public when anything "really big" happens.

While this PD pulled double-meaning songs after Sept. 11 2001, such as "Jet Airliner," "War," and "Burnin' for You," he can't predict what would go this time around. "I have to wait for event-specifics to develop this time, then look for songs that seem to mock any taste issues."

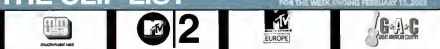
Clear Channel/Indianapolis director of programming **Marty Bender** will also want to see how things develop: "The only appropriate thing to do is to prepare to react." As far as striking the balance between music and news, Bender says, "Our audience will expect music to take a secondary position but not an absent one."

Aside from figuring out what songs to shelve, stations will also look for songs that inspire. **Curtis Johnson** is station manager of KRXQ/classic rock KSEG Sacramento, Calif. He says that classic rock, especially, has a good selection of patriotic songs and "will salt in more when we are finally at war in Iraq," he says. "It's important to not go overboard or be cheesy with song choice or presentation."

Johnson expects that early in the war, his stations will supply heavy coverage—possibly wall-to-wall, "depending on how much informa-

[illegible]

THE CLIP LIST

[illegible]

BETWEEN THE BOWLS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter

BOWLED OVER: Isn't it ironic? In a year when piracy is one of the music industry's top concerns, a sporting event in which both teams' names were inspired by pirates delivers relief. That is the case, as the Jan. 26 telecast of the Super Bowl raises a landslide week for **Disix** Chicks and a return to The Billboard 200 top 10 for **Shania Twain**.

Turns out the Chicks' stirring turn of the national anthem not only delivered an 18% gain and a jump to the very top of the big chart for *Home* (4-1, 104,000 units) but a monopoly on the first two slots of Top Pop Catalog Albums. On the latter list, the trio's 1998 Monument debut sees a 25.5% boost, and its 1999 follow-up has a 25% increase (6-1 and 7-2, respectively).

This is *Home*'s fourth week at No. 1 on The Billboard 200 and its 10th atop Top Country Albums. Aside from the premiere performance, Disix Chicks also gained exposure from a cover story in *People*, and their take on *Fleetwood Mac*'s "Landslide" is big at adult radio (see Singles Minded, this page).

Twain, who led off the half-time show, gained more than anyone else

who dressed in silver and black at the championship game. With a super-sized 41% hike, her *Up!'* runs away with Greatest Gainer honors on both the big chart (12-8) and Top Country Albums (No. 2). The title has sold more than 3.2 million copies in only 11 weeks, but this is its first increase since Christmas week.

The two hits that followed Twain also see spurts. **No Doubt** ticks 98-81 with a 23% boost, while *Sting*'s latest hits compilation (also featuring the *Police*) falls just shy of a chart re-entry with a 3% gain.

Bon Jovi, which kicked off the season with a televised performance at the National Football League's opening game last September, surfs its season-closing stand into a 33% gain for its latest (142-110) and two spikes on Top Pop Catalog (34-23, up 23%, and 39-32, up 16%). **Coldplay**, which later that night played the premiere of ABC's *Jimmy Kimmel Live!*, converts a 27% increase for its latest (25-20), the album's first gain in four weeks. The game drew an average audience of 88.6 million, the second-most watched Super Bowl in the contest's 37-year history.

THE MAN IN BLACK ROCKS: Just as country radio has been an odd ally for **Kid Rock** (No.

7, up 28%), as mentioned here last week, modern-rock airplay is bolstering country heritage stalwart **Johnny Cash**.

One of the format's top shows, **KROQ** Los Angeles, has been playing his cover of **Nine Inch Nails**' "Hurt," including 14 plays during the album charts' tracking week. The Los Angeles market accounts for 12.5% of the current sum on Cash's—even more than New York, which, by sheer density of its population, is often a current album's top market.

Two other markets—**WOXY** Cincinnati and **KRBZ** Kansas City, Mo.—played the song at least 10 times during the week, while *MTV2* showed the clip 11 times. Only one of the 150 monitored stations on our Hot Country Singles & Tracks panel is on the song: **KZLA** Los Angeles (which played it twice during the week). With a 27% sales gain, Cash jumps 23-21 on Top Country Albums and 174-151 on The Billboard 200.

IN WITH THE NEW: Two more acts graduate from Heatseekers, as **Joe Nichols** continues a roll that began with his multiple Grammy nod, this time advancing 105-88 on a 19% boost, while **Smilez & Southstar** march 107-96 on a 11% gain. With both making their moves in the sales week that ended Feb. 2, the month of January saw eight different acts leap to Heatseeker Impact status. There were six in January 2002, only four each in the first months of 1999 and 2001, and three each in the Januaries of 1998 and 2000.

Other developing acts prospering in this young year are **Ta.Lu.** (53-33, up 65%), **Vivian Green** (84-60, up 34%), and sophomores **Syleena Johnson** (126-104, up 22%) and **Field Mob** (147-117, up 32.5%). Green, who appeared on *The Tonight Show With Jay Leno*, and Ta.Lu. have seen gains in four straight weeks, while the other two have done so for three in a row.

Two other sophomores also climb. With the clip for "Get Busy" hitting video channels as the song soars at radio (see Singles Minded, this page), **Sean Paul** scoops the Foxxester on the big chart (61-39, up 121%) and the Greatest Gainer on Hot R&B/Hip-Hop Albums (34-12, up 88%). New-fangled string quartet **Bond** more than triples its prior-week sales after appearing on *Good Morning America* (re-entry at No. 116 and 6-2 on Top Classical Crossover).

CASH



Johnny Cash, 71, is featured on the cover of the new CD, *Unlabeled*, which is available on Amazon.com.

Singles Minded

FIRST BIRTHDAY: With all the momentum the record has encountered, it is no surprise that "In Da Club" by **50 Cent** takes the crown on Hot R&B/Hip-Hop Singles & Tracks. In only its eighth week on the chart, it is the fastest-rising single since August 2002, when "Dilemma" by **Nelly Featuring Kelly Rowland** shot to No. 1 in eight weeks. After opening with Hot Shot Debut honors, "In Da Club" went on to nab Greatest Gainer/Airplay awards in six of the following seven weeks, including this issue. "Club" posts a 20% gain in audience and also remains atop Hot Rap Tracks for a second week.

50 Cent also charts a fourth single, "Patiently Waiting," featuring **Eminem**, which bows at No. 67 on R&B Singles & Tracks. Three of the four charting songs can be found on his new album, *Get Rich or Die Tryin'*, including the bonus track "Wankstas..." currently at No. 4.

On the Hot 100 chart, where it also earns Greatest Gainer/Airplay honors, "Club" climbs 11-4, with an overall audience spike of 26.6 million listeners, to 102.4 million. All three of the bulletted tracks in the chart's top four show gains of more than 10 million impressions. Besides "Club," **Jennifer Lopez Featuring LL Cool J** "All I Have" holds at No. 1 (up 14.9 million to 123.5), and "Mesmerize" by **JuJu Featuring Ashanti** jumps 4-2, with an audience gain of 11.4 million, to 106.5 million.

Street-tate violations of the vinyl single bring "Club" onto the Hot R&B/Hip-Hop Singles Sales chart at No. 12 and the Hot 100 Singles Sales chart at No. 19.

TOP SLIDE: "Landslide" by the **Disix Chicks** moves 5-1 on the Adult Contemporary chart, which is the largest jump to the top slot for a non-holiday title at that format since **Michael Bolton** made the same leap back in the July 19.



1997, issue with "Go the Distance." "Landslide" also posts the greatest detection gain (up 362) for a song moving into the No. 1 spot for the first time since the chart switched to Nielsen Broadcast Data Systems information in 1993. This

achievement comes on the heels of the Chicks' live performance of "The Star-Spangled Banner" at the Jan. 26 Super Bowl, a rendition that has been heard on 36 monitored stations, including 25 country outlets, since the big game.

On The Billboard Hot 100, "Landslide" holds at No. 9 for a second consecutive week. A CD-single of the track will hit retail Feb. 18, the same day that a maxi-CD for **Justin Timberlake**'s "Cry Me a River" (No. 7 on the Hot 100) is released. That single will also include dance remixes of "River" and Timberlake's prior hit, "Like I Love You."

IN MEMORY: Mark Wills manages a sixth week atop Hot Country Singles & Tracks with "19 Somethin'"—despite a decline of 323 detections—thus handing Mercury its longest stand at No. 1 on this chart in more than 41 years (see Chart Beat, page 62). Wills' erosion is in part a result of some stations temporarily shelving the song following the Feb. 1 space shuttle *Columbia* disaster: The medium-term walk down memory lane includes a reference to the 1986 explosion of the space shuttle *Challenger* among the historic moments it recalls from the late-20th century.

Elsewhere on the country chart, **Radney Foster** bows at No. 58 with "Scary Old World," a duet that prompts a dual listing of two female collaborators similar to **Kid Rock**'s "Picture" with **Sheryl Crow** and **Allison Moore** (No. 43). Foster is joined on the album version by **Chely Wright**, but Wright's vocal track was replaced by newcomer **Georgia Middleman** for the promo single. As with the *Kid Rock* tracks, the two versions of Foster's song are too similar to be tracked separately.

KEEPI' BUSY: Just as his "Gimme the Light" escalated following the servicing of a video, **Sean Paul**'s second single from *Dutty Rock*, "Get Busy," also surges after the *Little X*-directed video is serviced to BET, MTV, and other outlets. "Busy" bows on Hot R&B/Hip-Hop Singles & Tracks at No. 64 and enters Hot R&B/Hip-Hop Singles Sales early at No. 34 as a result of street-date violations. Of the five singles Paul has placed on the former list, "Busy" is his highest start to date.

RETURNING RAIN: "Through the Rain" by **Mariah Carey** is poised to re-enter The Hot 100 next issue, as a CD-single of the track reached retail Feb. 4. With a generously suggested list price (\$1.99) and Ms. Carey's loyal legion, the single is expected to be well-liked by the multiple sales sum we've seen in months. It peaked at No. 81 last month on an airplay-only track and spent six weeks on the chart, falling off last issue.

Sales data compiled by Nielsen


NUMBER 1

4 Weeks At Number 1

LAST WEEK	THIS WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	4	DIXIE CHICKS	4 Weeks At Number 1	49	46	46	PUDDLE OF MUDD	Come Clean	9
2	1	NORAH JONES	Come Away With Me	1	51	48	WHITNEY HOUSTON	Just Whitney...	9
3	3	ZWAN	Mary Star Of The Sea	52	NEW	52	COODER	Mumbo Sinusoid	52
4	2	AVRIL LAVIGNE	Let Go	2	48	40	MATCHBOX TWENTY	More Than You Think You Are	35
5	5	JENNIFER LOPEZ	This Is Me...This	2	55	NEW	VARIOUS ARTISTS	The Source Presents: Hip Hop Hits Vol. 8	35
6	2	SOUNDTRACK	Chicago	2	56	47	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Heaven	55
7	15	KID ROCK	Cocky	7	57	40	SYSTEM OF A DOWN	Steel This Album!	15
8	12	SHANIA TWAIN	Up!	1	58	56	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	15
9	7	MISSY ELLIOTT	Under Construction	3	59	52	RASCAL FLATTS	Melt	5
10	6	SOUNDTRACK	6 Mile	1	61	53	VARIOUS ARTISTS	Dinewynnic: Superstar Artists Sing Disney...Their Way!	52
11	8	AALIYAH	I Care 4 U	3	62	61	VIVIAN GREEN	Love Story	60
12	NEW	STEVEN CURTIS CHAPMAN	AB About Love	12	63	65	RED HOT CHILI PEPPERS	By The Way	2
13	10	JARULE	The Last Temptation	4	64	NEW	ASHANTI	Ashanti	1
14	14	NELLY	Nellyville	1	68	61	BUSTA RHYMES	It Ain't Safe No More...	43
15	11	GOOD CHARLOTTE	The Young And The Hopeless	7	69	62	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Going Home	64
16	13	CHRISTINA AGUILERA	Stripped	2	67	64	FOO FIGHTERS	One By One	3
17	15	JUSTIN TIMBERLAKE	Justified	2	68	59	CELINE DION	A New Day Has Come	1
18	23	JOHN MAYER	Room For Squares	15	69	68	DISTURBED	Believe	1
19	16	EMINEM	The Eminem Show	1	70	34	THE ROOTS	Phenomenology	28
20	25	COLDPLAY	A Rush Of Blood To The Head	5	68	62	SALIVA	Back Into Your System	19
21	22	ROD STEWART	It Had To Be You...The Great American Songbook	12	62	67	TERRI CLARK	Pain To Kill	27
22	24	SANTANA	Shaman	1	72	NEW	DRU HILL	Ours World	21
23	33	TYRESE	I Wanna Go There	23	75	74	VARIOUS ARTISTS	Spent The Night	62
24	18	NAS	God's Son	12	76	63	THE DONNAS	Absolute Body + Soul	73
25	21	JOSH GROBAN	Josh Groban	8	76	64	MARTINA MCBRIDE	Greatest Hits	5
26	20	2PAC	Better Dayz	5	77	57	NIRVANA	Nirvana	3
27	19	VARIOUS ARTISTS	New! 1	2	78	103	SUM 41	Does This Look Infected?	32
28	43	50 CENT	Guess Who's Back?	28	79	58	THE LARD OF THE RIEGE: THE TWO TOWERS	The Lord Of The Rings: The Two Towers	43
29	30	3 DOORS DOWN	Away From The Sun	8	80	87	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	39
30	17	THE ROLLING STONES	Fury Like	2	81	98	PAUL MCCARTNEY	Back In The U.S. Live 2002	8
31	27	B2K	Pandemonium!	10	82	97	NIVEA	Nine	80
32	31	PINK	Misundstood	6	83	95	NO DOUBT	Rock Steady	9
33	110	T.I.	200 KMH In The Wrong Lane	33	74	80	SHERYL CROW	C'mon, C'mon	2
34	28	TIM MCGRAW	Tim McGraw And The Dancin' Doctors	2	84	73	CREED	Weathered	1
35	32	JAY-Z	The Blackprint 2: The Gift And The Curse	1	85	89	LILOOJ	16	2
36	25	ELVIS PRESLEY	Elvis: 30 #1 Hits	1	86	79	ANDREA BOCCELLI	Santissimo	12
37	35	AUDIOSLAVE	Audioslave	7	87	96	LIV KOMELO	Go Time	33
38	30	ELTON JOHN	Greatest Hits 1970-2002	12	88	105	VAANESSA CARLTON	Do Not Nobody	5
39	91	SEAN PAUL	Duty Rock	26	102	112	JOE NICHOLS	Max With A Memory	88
40	37	MARIAH CAREY	Charmbracelet	3	91	106	GLEN CAMPBELL	All The Best	89
41	36	FAITH HILL	Cry	1	92	95	SOUNDTRACK	A Walk To Remember	34
42	37	QUEENS OF THE STONE AGE	Sinners For The Deal	17	77	63	AL GREEN	The Love Song Collection	91
43	41	SHOOP DOGG	Paid This Cost To Be On B&B's	12	94	91	SOUNDTRACK	Lizzie McGuire	61
44	42	TOBY KEITH	Unleashed	1	95	82	THE USED	The Used	63
45	38	KENNY CHESNEY	No Shoes, No Shirt, No Problems	1	96	107	ALAN JACKSON	Drive	1
46	46	CHEVIELE	Whose What's Next	14	97	111	COMMON	Electric Circus	47
47	44	SIMPLE PLAN	No Pads, No Helmets...Just Balls	41	98	113	SMILEZ & SOUTSTAR	Crash The Party	96
48	54	JAHMEH	Still Ghetto	8	99	114	SOLANGE	Sole Star	49
							FLEETWOOD MAC	The Very Best Of Fleetwood Mac	12

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
97	95	13	DAVID GRAY ATLANTIC 100-0000000000000000	A New Day At Midnight	17	151	174	—	JOHNNY CASH ATLANTIC 100-0000000000000000	American No. 1: Man Comes Around	70
100	105	34	KIDZ ROY KIDS ATLANTIC 100-0000000000000000	Kidz Big 2	37	128	127	19	DAVE MATTHEWS BAND ATLANTIC 100-0000000000000000	Live At Folson Field Boulder Colorado	9
101	76	55	DEE GEES ATLANTIC 100-0000000000000000	Their Greatest Hits—The Record	49	133	129	116	BRUCE SPRINGSTEEN ATLANTIC 100-0000000000000000	The Rising	1
102	90	84	SOUNDTRACK ATLANTIC 100-0000000000000000	Disney's Life & Stith	11	154	117	115	U2 ATLANTIC 100-0000000000000000	The Best Of 1990-2000	34
103	82	77	MICHELLE BRANCH ATLANTIC 100-0000000000000000	The Spirit Room	28	115	123	109	BECK ATLANTIC 100-0000000000000000	Sno-Chang	8
104	136	134	SYLVERIA JOHNSON ATLANTIC 100-0000000000000000	Chapter 2: The Voice	104	106	152	129	NEXT ATLANTIC 100-0000000000000000	The Next Episode	120
105	95	90	TONI AMOS ATLANTIC 100-0000000000000000	Scruffy's Walk	7	137	132	8	SUSAN TEDESCHI ATLANTIC 100-0000000000000000	Wait For Me	19
106	87	78	JACK JOHNSON ATLANTIC 100-0000000000000000	Brand's Fairytale	34	138	110	6	SOUNDTRACK ATLANTIC 100-0000000000000000	Faid In Fals	53
107	112	34	CLIPSE ATLANTIC 100-0000000000000000	Lord Willin'	4	139	137	138	SOUNDTRACK ATLANTIC 100-0000000000000000	The Lord Of The Rings: The Fellowship Of The Ring	29
108	89	74	BARBRA STREISAND ATLANTIC 100-0000000000000000	Overts	38	140	145	131	NICKELBACK ATLANTIC 100-0000000000000000	Silver Side Up	2
109	96	81	TONI BRAXTON ATLANTIC 100-0000000000000000	More Than A Woman	13	141	151	152	SOUNDTRACK ATLANTIC 100-0000000000000000	Spirit: Stallion Of The Cimarron	40
110	142	104	BON JOVI ATLANTIC 100-0000000000000000	Source	2	162	167	89	KIRK FRANKLIN ATLANTIC 100-0000000000000000	The Rebirth Of Kirk Franklin	4
111	114	114	MICHAEL W. SMITH ATLANTIC 100-0000000000000000	Workshop Age	14	143	143	43	TRICK DADDY ATLANTIC 100-0000000000000000	Thug Holiday	6
112	93	82	TONY BENNETT & K.D. LANG ATLANTIC 100-0000000000000000	A Wonderful World	41	164	168	193	FLOETRY ATLANTIC 100-0000000000000000	Plastic	19
113	108	109	VARIOUS ARTISTS ATLANTIC 100-0000000000000000	WDW Hits 2003	34	145	127	65	BENIZING ATLANTIC 100-0000000000000000	Redemption	65
114	109	103	ALISON KRAUSS + UNION STATION ATLANTIC 100-0000000000000000	Live	36	146	142	10	AARON LIPS ATLANTIC 100-0000000000000000	Living Out Loud	68
115	123	126	HEATHER HEADLEY ATLANTIC 100-0000000000000000	This Is Who I Am	18	147	162	161	GEORGE STRAIT ATLANTIC 100-0000000000000000	The Best Of George Strait: 20th Century Masters The Millennium Collection	7
116	147	167	BOND ATLANTIC 100-0000000000000000	Shine	61	148	149	144	PHIL COLLINS ATLANTIC 100-0000000000000000	Testify	30
117	147	167	FIELD MOBE ATLANTIC 100-0000000000000000	From The Roots To The Toots	33	149	150	171	THE EXILES ATLANTIC 100-0000000000000000	Chickie & Gritz	115
118	115	93	VARIOUS ARTISTS ATLANTIC 100-0000000000000000	Swizz Beats Presents & K.E.T.O. Stories	50	150	154	156	NAPPY ROOTS ATLANTIC 100-0000000000000000	Watermelon, Chickie & Gritz	24
119	103	101	MIDVAYNE ATLANTIC 100-0000000000000000	The End Of All Things To Come	17	151	156	171	MARK WILLIS ATLANTIC 100-0000000000000000	Greatest Hits	140
120	104	18	SOUNDTRACK ATLANTIC 100-0000000000000000	XXX	9	152	150	136	LINKIN PARK ATLANTIC 100-0000000000000000	(Reanimation)	2
121	101	87	DIANA KRALL ATLANTIC 100-0000000000000000	Live In Paris	18	149	147	48	KYLIE MINOGUE ATLANTIC 100-0000000000000000	Fever	3
122	106	104	VARIOUS ARTISTS ATLANTIC 100-0000000000000000	Totally Country Vol. 2	23	174	147	171	SOUNDTRACK ATLANTIC 100-0000000000000000	Sweet Home Alabama	46
123	117	29	DAVE MATTHEWS BAND ATLANTIC 100-0000000000000000	Busted Soul	1	156	151	41	AEROSMITH ATLANTIC 100-0000000000000000	O. Yeah! Ultimate Aerosmith Hits	5
124	111	94	SO4 BOYZ ATLANTIC 100-0000000000000000	Baltans	49	173	155	56	PEARL JAM ATLANTIC 100-0000000000000000	Riot Act	4
125	104	100	TLC ATLANTIC 100-0000000000000000		30	6	177	149	K-CI & JOJO ATLANTIC 100-0000000000000000	Emotional	61
126	116	121	SYSTEM OF A DOWN ATLANTIC 100-0000000000000000	Toxicity	1	179	168	101	GERALD LEVERT ATLANTIC 100-0000000000000000	The G Spot	9
127	123	80	SEETHER ATLANTIC 100-0000000000000000	Disclaimer	92	159	168	79	MICHAEL W. SMITH ATLANTIC 100-0000000000000000	Worship	20
128	121	127	KEITH URBAN ATLANTIC 100-0000000000000000	Golden Road	11	180	193	—	P.O.D. ATLANTIC 100-0000000000000000	Settlein'	6
129	110	98	JOSH GROBAN ATLANTIC 100-0000000000000000	Jesh Groban In Concert	34	183	148	16	TALIB KWELI ATLANTIC 100-0000000000000000	Quality	21
130	113	99	INDIGO ARIE ATLANTIC 100-0000000000000000	Voyage To India	6	182	185	8	TRANSPLANTS ATLANTIC 100-0000000000000000	Transplants	96
131	119	124	VARIOUS ARTISTS ATLANTIC 100-0000000000000000	/Worship: A Total Worship Experience	60	183	190	56	LUDACRIS ATLANTIC 100-0000000000000000	Word Of Mouf	3
132	125	113	KEITH ROWLAND ATLANTIC 100-0000000000000000	Sleepy Day	12	184	176	125	LEZ ZEPPELIN ATLANTIC 100-0000000000000000	Early Days & Later Days: The Best Of Led Zeppelin Volume One And Two	116
133	136	139	GARY ALLAN ATLANTIC 100-0000000000000000	Alright Guy	39	185	171	154	CRAG DAVID ATLANTIC 100-0000000000000000	Slicker Than Your Average	32
134	131	135	TRINA ATLANTIC 100-0000000000000000	Diamond Princess	14	186	159	160	SOUNDTRACK ATLANTIC 100-0000000000000000	Ominous	133
135	124	119	GEORGE STRAIT ATLANTIC 100-0000000000000000	The Road Less Traveled	9	172	181	9	SHAKIRA ATLANTIC 100-0000000000000000	Gracias Exito	80
136	130	132	EVE ATLANTIC 100-0000000000000000	Eve-olutive	6	188	—	3	TRAPP ATLANTIC 100-0000000000000000	Trapp	186
137	74	—	YANNI ATLANTIC 100-0000000000000000	Ultimate Yanni	74	181	179	18	MERCYME ATLANTIC 100-0000000000000000	Spoken For	41
138	NEW	—	ERASURE ATLANTIC 100-0000000000000000	Other People's Songs	138	155	141	29	JIMMY EAT WORLD ATLANTIC 100-0000000000000000	Jimmy Eat World	31
139	139	151	TRITA ADKINS ATLANTIC 100-0000000000000000	Chroma	59	182	188	9	AARON NEVILLE ATLANTIC 100-0000000000000000	Believe	191
140	146	143	LIL FLIP ATLANTIC 100-0000000000000000	Underdog Legend	12	192	170	178	VARIOUS ARTISTS ATLANTIC 100-0000000000000000	New 10	2
141	144	146	SOUNDTRACK ATLANTIC 100-0000000000000000	Deliver Us From Evil	141	193	180	172	BARRY MANILOW ATLANTIC 100-0000000000000000	Ultimate Manilow	3
142	NEW	—	PHILLIPS, CRAIG AND DEAN ATLANTIC 100-0000000000000000	Let Your Glory Fall	142	195	149	148	CHARLOTTE CHURCH ATLANTIC 100-0000000000000000	Prabide: The Best Of Charlotte Church	76
143	160	—	FAT JOE ATLANTIC 100-0000000000000000	Loyalty	31	196	166	159	KORIN ATLANTIC 100-0000000000000000	Utouchables	2
144	NEW	—	SOUNDTRACK ATLANTIC 100-0000000000000000	Coyote Ugly: More Music From Coyote Ugly	144	196	187	9	DAVID BOWIE ATLANTIC 100-0000000000000000	Best Of Bowie	70
145	132	130	STONE SOUR ATLANTIC 100-0000000000000000	Stone Sour	46	197	198	1	VARIOUS ARTISTS ATLANTIC 100-0000000000000000	Pure R? Live: The 8th Anniversary	197
146	151	180	DIAMOND RIO ATLANTIC 100-0000000000000000	Completely	23	187	173	16	THE FLAMING LIPS ATLANTIC 100-0000000000000000	Yoshimi Battles The Pink Robots	50
147	72	—	MANNEHEIM STEAMROLLER ATLANTIC 100-0000000000000000	Romantic Melodies	72	198	182	149	MUSIQ ATLANTIC 100-0000000000000000	Justices (Just Lusts)	1
148	116	102	NEW FOUND GLORY ATLANTIC 100-0000000000000000	Sticks and Stones	4	200	134	—	UNWRITTEN LAW ATLANTIC 100-0000000000000000	Makin' It With Placens	134
149	143	137	TAPROOT ATLANTIC 100-0000000000000000	Welcome	17						

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Billboard TOP BLUES ALBUMS									
Sales data compiled by Nielsen SoundScan									
LAST WEEK	THIS WEEK	ARTIST	IMPORT & NUMBER OF DISTRIBUTING LABEL	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	SUSAN TEDESCHI	11 Weeks At Number 1	1	1	1	1	1	1
2	2	STEVE RAY VAUGHAN AND DOUGIE TROUBLE	The Essential Steve Ray Vaughan And Dougie Trouble	1	1	1	1	1	1
3	3	DELBERT MCCLINTON	Heaven To Bessie	1	1	1	1	1	1
4	4	SONNY LANDRUM	The Road We've G	1	1	1	1	1	1
5	5	WILLIE CLAYTON	Last Man Standing	1	1	1	1	1	1
6	12	ETTA JAMES & THE ROOTS BAND	Burnin' Down The House	1	1	1	1	1	1
7	8	SHAMEIKA COPELAND	Talking To Strangers	1	1	1	1	1	1
8	11	TYRONNE DAVIS	Love Live	1	1	1	1	1	1
9	5	VARIOUS ARTISTS	Crucial Gospel Blues	1	1	1	1	1	1
10	6	MARK SELBY	On	1	1	1	1	1	1
11	13	JEFF PITCHELL	Heavy Hitter	1	1	1	1	1	1
12	6	VARIOUS ARTISTS	Crucial Harmonic Blues	1	1	1	1	1	1
13	15	VARIOUS ARTISTS	Now This Is What We Call Blues Vol. 429	1	1	1	1	1	1
14	15	LITTLE MILTON	Guitar Men	1	1	1	1	1	1
15	4	JOE BONAMASSA	So It's Like That	1	1	1	1	1	1

Billboard TOP REGGAE ALBUMS									
Sales data compiled by Nielsen SoundScan									
LAST WEEK	THIS WEEK	ARTIST	IMPORT & NUMBER OF DISTRIBUTING LABEL	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	SEAN PAUL	Dutty Rock	1	1	1	1	1	1
2	2	SHAGGY	Lucky Day	1	1	1	1	1	1
3	3	BENJIE NINE	Tropical Storm	1	1	1	1	1	1
4	4	VARIOUS ARTISTS	Reggae Gold 2002	1	1	1	1	1	1
5	5	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)	1	1	1	1	1	1
6	6	VARIOUS ARTISTS	Reggae Oneeal Anthems 2002	1	1	1	1	1	1
7	14	VARIOUS ARTISTS	Drunk: Greenlee's Rhythm Album #27	1	1	1	1	1	1
8	9	VARIOUS ARTISTS	Reggae Pulse: The Heartbeat Of Jamaica	1	1	1	1	1	1
9	10	SHAGGY	No. 1 Lover (The Best Of Shaggy, Part 1)	1	1	1	1	1	1
10	13	VARIOUS ARTISTS	Strictly The Best: Vol. 29	1	1	1	1	1	1
11	8	SIZZLA	De Real Thing	1	1	1	1	1	1
12	7	LUCIANO	Serve J	1	1	1	1	1	1
13	11	VARIOUS ARTISTS	Strictly The Best: Vol. 30	1	1	1	1	1	1
14	12	SHABBA RANKS	Greatest Hits	1	1	1	1	1	1
15	12	DAMIAN "JR. GONG" MARLEY	Hallelujah Tree	1	1	1	1	1	1

Billboard TOP WORLD ALBUMS									
Sales data compiled by Nielsen SoundScan									
LAST WEEK	THIS WEEK	ARTIST	IMPORT & NUMBER OF DISTRIBUTING LABEL	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	RY COODER, MANUEL GARCIA	1 Week At Number 1	1	1	1	1	1	1
2	1	SOUNDTRACK	Down The Dead Plank Road/The Nashville Sessions	1	1	1	1	1	1
3	3	THE CHEIFAINS	Graveyard Music	1	1	1	1	1	1
4	2	BAHA MEN	Graveyard Music	1	1	1	1	1	1
5	5	CIRQUE DU SOLEIL	Voodoo	1	1	1	1	1	1
6	4	ISRAEL KAMAKAWIO'OLE	Alone In A World	1	1	1	1	1	1
7	7	SOUNDTRACK	Amelie	1	1	1	1	1	1
8	8	SINEAD O'CONNOR	Seven New Men	1	1	1	1	1	1
9	9	SOUNDTRACK	Montezuma Wedding	1	1	1	1	1	1
10	6	YOUSOUF N'DOUR	Nothing's In Your Mind	1	1	1	1	1	1
11	11	VARIOUS ARTISTS	New Sounds Of Brazil	1	1	1	1	1	1
12	11	VARIOUS ARTISTS	Red Hot + R&B Music & Spirit	1	1	1	1	1	1
13	10	ORCHESTRA BABOBA	Specialist In All Styles	1	1	1	1	1	1
14	12	CESARIA EVORA	The Very Best Of Cesaria Evora	1	1	1	1	1	1
15	15	HABIB KOITE & BAMADA	Bere	1	1	1	1	1	1

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS									
Sales data compiled by Nielsen SoundScan									
LAST WEEK	THIS WEEK	ARTIST	IMPORT & NUMBER OF DISTRIBUTING LABEL	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	STEVEN CURTIS CHAPMAN	NUMBER 1/HOT SHOT DEBUT	1	1	1	1	1	1
2	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
3	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
4	4	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
5	5	MICHAEL W. SMITH	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
6	6	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
7	7	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
8	8	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
9	9	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
10	10	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
11	11	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
12	12	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
13	13	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
14	14	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
15	15	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
16	16	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
17	17	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
18	18	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
19	19	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
20	20	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
21	21	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
22	22	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
23	23	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
24	24	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
25	25	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
26	26	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
27	27	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
28	28	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
29	29	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
30	30	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1

Billboard TOP GOSPEL ALBUMS									
Sales data compiled by Nielsen SoundScan									
LAST WEEK	THIS WEEK	ARTIST	IMPORT & NUMBER OF DISTRIBUTING LABEL	WEEKS ON CHART	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1	WEEKS AT NO. 1
1	1	KIRK FRANKLIN	THE RETURN OF KIRK FRANKLIN	1	1	1	1	1	1
2	2	DARWIN HOBBS	Broken	1	1	1	1	1	1
3	3	MARY MARY	Incredible	1	1	1	1	1	1
4	4	SHOKIE NORFOLK	I Need You Now	1	1	1	1	1	1
5	5	JOHN P. KEE & NEW LIFE	Blessed By Association	1	1	1	1	1	1
6	6	FRED HAMMOND	Speak These Things: P.B. Chapter 3	1	1	1	1	1	1
7	7	REXHAZAR WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	Family After It Live In Rites Of Music Hall	1	1	1	1	1	1
8	8	YOLANDA ADAMS	Believe	1	1	1	1	1	1
9	9	SHEKINAT GLORY MINISTRY	Bishop T.D. Jones Presents: God's Leading Ladies	1	1	1	1	1	1
10	10	VARIOUS ARTISTS	The Kiss	1	1	1	1	1	1
11	11	TRIN-A-TEE 5-7	The Kiss	1	1	1	1	1	1
12	12	DAVID BRYN	Behind The Veil: Morning Glory 2	1	1	1	1	1	1
13	13	JONATHAN LAWRENCE & THE TRINITY SINGERS	Go Get Your Love Back	1	1	1	1	1	1
14	14	GEORGIA MAE CHOR	I Give You The Power	1	1	1	1	1	1
15	15	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
16	16	DORINDA CLARK-COLE	Second Chance	1	1	1	1	1	1
17	17	KAREN CLARK-SHEARD	Do You Believe	1	1	1	1	1	1
18	18	DOUG & MELVIN WILLIAMS	Churches With Outh	1	1	1	1	1	1
19	19	THE BUND BOYS OF ALABAMA	Higher Ground	1	1	1	1	1	1
20	20	DETRICK HADSON	I Give You The Power	1	1	1	1	1	1
21	21	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
22	22	LUTHER BARNES	Come Fly With Me	1	1	1	1	1	1
23	23	MARVIN SAPP	Believe	1	1	1	1	1	1
24	24	MARQUETTE BROWN CLARK	Believe	1	1	1	1	1	1
25	25	ED. EP. MONTGOMERY PRESENTS MARK TAYLOR AND AL	Total Live Experience	1	1	1	1	1	1
26	26	DOUG WILLIAMS	When Mercy Found Me	1	1	1	1	1	1
27	27	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	Seven & Revival	1	1	1	1	1	1
28	28	MICHELLE WILLIAMS	Heart To Yours	1	1	1	1	1	1
29	29	BISHOP T.D. JONES	The Flow Within	1	1	1	1	1	1
30	30	THE CANTON SQUAD	Worship Together: I Could Sing Of Your Love Forever	1	1	1	1	1	1
31	31	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	Rise & Sing Forever	1	1	1	1	1	1
32	32	THE SHEPHERDS	Trilogy: Live In Augusta, GA	1	1	1	1	1	1
33	33	PASTOR KETH SMITH	Old Time Church: Let's Be Gracious	1	1	1	1	1	1
34	34	TONEX	The Experience	1	1	1	1	1	1
35	35	YOLANDA ADAMS	Believe	1	1	1	1	1	1
36	36	ISRAEL AND NEW BREED	Believe	1	1	1	1	1	1
37	37	JEFF MAJORS	Believe	1	1	1	1	1	1
38	38	NORMAN HUTCHINS	Believe	1	1	1	1	1	1

Billboard • TOP POP CATALOG

Sales data compiled by Nielsen SoundScan


[illegible]

Certifying albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums that appeared in the top 100 of The Billboard 200. If a reissue album title reached that level, it and the act's subsequent releases gain the week. ● Recording Industry Association (RIAA) certification for one shipment of 500,000 for boxed sets, and double albums with a running time of 135 minutes or more, the RIAA multiplies shipments by 1.50. Wholesale, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices marked EQ.

FEBRUARY 15
2003
Billboard® **HEATSEEKERS®**

Sales data compiled by  Nielsen SoundScan Total[illegible]

billboard® TOP INDEPENDENT ALBUMS™

Sales data compiled by  Nielsen SoundScan

Rank	Artist	MPAA Rating	Album Title	Label	Release Date
1	ERASURE	PG-13	...Lovers & Cheaters	Capitol	10/12/02
2	50 CENT	PG-13	Guess Who's Back?	Shady/Aftermath	10/12/02
2	LIL JON & THE EAST SIDE BOYZ	PG-13	Kings Of Crunk	World Circuit/Nonesuch	10/12/02
3	ERASURE	PG-13	Other People's Songs	Capitol	10/12/02
4	MANMETH STEAMROLLER	PG-13	Romantic Melodies	American Lovechild	10/12/02
4	SUSAN TEDESCHI	PG-13	Wait For Me	Capitol	10/12/02
7	TRANSPLANTS	PG-13	Transplants	Capitol	10/12/02
9	UNWRITTEN LAW	PG-13	Music In High Places	Capitol	10/12/02
9	LOUIS DE VITO	PG-13	N.Y.C. Underground Party 5	Capitol	10/12/02
13	THE ALL-AMERICAN JEKITS	PG-13	The All-American Jekits	Capitol	10/12/02
16	DASHBAORD CONFESIONAL	PG-13	MTV Unplugged V.2.0	Capitol	10/12/02
9	TAKING BACK SUNDAY	PG-13	Tail All Your Friends	Capitol	10/12/02
10	W. G. S. (W. G. S. Entertainment Presents W. G. S. Ark)	PG-13	W. G. S. Ark	Capitol	10/12/02
11	LOOSE FUR	PG-13	Loose Fur	Capitol	10/12/02
13	NICKEL CREEK	PG-13	This Side	Capitol	10/12/02
17	THE STREETS	PG-13	Original Pirate Material	Capitol	10/12/02
11	INTERP	PG-13	Turn On The Bright Lights	Capitol	10/12/02
17	SUGARCULT	PG-13	Start Static	Capitol	10/12/02
21	SHEKINAR GLORY MINISTRY	PG-13	Praise Is What I Do	Capitol	10/12/02
16	INSANE CLOWN POSSE	PG-13	The Wrath Shmgl-Lu	Capitol	10/12/02
23	D.A. HEADBUZZ	PG-13	Dad's How It Happen To You	Capitol	10/12/02
17	EVA CASSIDY	PG-13	Imagine	Capitol	10/12/02
19	DEFAULT	PG-13	The Fallout	Capitol	10/12/02
16	THE SEA AND CAKE	PG-13	One Bedroom	Capitol	10/12/02
10	ROYCE DA 5'9"	PG-13	Rock City	Capitol	10/12/02
25	BUCK HOLWY	PG-13	Skidaddle!	Capitol	10/12/02
11	JESSE MALIN	PG-13	The Fine Art Of Self Destruction	Capitol	10/12/02
28	KHA FEATURING DSD	PG-13	Thug Misses	Capitol	10/12/02
22	VARIOUS ARTISTS	PG-13	Slow Jams Volume 1 & 2	Capitol	10/12/02
22	DASHBAORD CONFESIONAL	PG-13	The Places You Have Come To Fear The Most	Capitol	10/12/02
26	THE VENERABLE CORPORATION	PG-13	The Richest Man In Babylon	Capitol	10/12/02
26	ZUG ISLAND	PG-13	Cracked Tiles	Capitol	10/12/02
31	JUANITA SYNUM	PG-13	Behind The Veil: Morning Glory 2	Capitol	10/12/02
31	GEORGE ACOSTA	PG-13	Touched	Capitol	10/12/02
31	GEORGIA MASS CHOIR	PG-13	I Owe You The Praise	Capitol	10/12/02
27	JOAN SEBASTIAN	PG-13	Afortunado	Capitol	10/12/02
40	YANG YING TWINS	PG-13	After: The Return Of The Yang Ying Twins	Capitol	10/12/02
20	PAUL WELLER	PG-13	Illumination	Capitol	10/12/02
38	ELVIS PRESLEY	PG-13	Elvis: The Very Best Of Love	Capitol	10/12/02
38	VARIOUS ARTISTS	PG-13	Ultimate Power Of Love	Capitol	10/12/02
29	AIMEE MANN	PG-13	Lost In Space	Capitol	10/12/02
37	HOT HOT HOT	PG-13	Make Up The Breakdown	Capitol	10/12/02
37	LUTHER VANDROSS	PG-13	The Very Best Of Love	Capitol	10/12/02
35	THURSDAY	PG-13	Full Collapse	Capitol	10/12/02
37	DIRTY YOUNG SOUND SYSTEM	PG-13	A Night At The Tables	Capitol	10/12/02
37	SIR CHARLES JONES	PG-13	Love Machine	Capitol	10/12/02
39	PRETENDERS	PG-13	Loose Scree	Capitol	10/12/02
47	SOLOMON BURKE	PG-13	Don't Give Up On Me	Capitol	10/12/02
47	LIL JON & THE EAST SIDE BOYZ	PG-13	Put To Hood Up	Capitol	10/12/02
42	BONNIE "PRINCE" BILLY	PG-13	Master And Everyone	Capitol	10/12/02
42	DELBERT MCCLINTON	PG-13	Room To Breathe	Capitol	10/12/02

Sales data and internet sales reports compiled by

Nielsen
SoundScan

A10

Explain data capture



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LAST	ARTIST ¹ HYPMN ² NUMBER ³ OF THE ⁴ LABELS	Title	RECORD
1	(2) NUMBER 1 (2)	1 Week At Number 1	
2	SOUNDTRACK ⁵ <i>THE BITE</i>	Chicago	6
3	NORAH JONES ⁶ <i>BLUE WATER LOVE (RM)</i>	Come Away With Me	1
4	BUCK HOVLY ⁷ <i>MAJOR DOG (RM)</i>	Goldenfield	1
5	DIXIE CHICKS ⁸ <i>ATAMORADO (RM)</i> ⁹ <i>MAJOR DOG (RM)</i>	Wide World of America	1
6	RY COODER ¹⁰ MANNUEL GALBAN ¹¹ <i>MAJOR DOG (RM)</i>	Manito	52
7	ZWAN ¹² <i>MAJOR DOG (RM)</i>	May Star Of The Sea	3
8	THE ROLLING STONES ¹³ <i>MAJOR DOG (RM)</i>	Ferry Likes	3
9	COLDPLAY ¹⁴ <i>CASTLE ON THE HILL</i>	A Rush Of Blood To The Head	20
10	SOUNDTRACK ¹⁵ <i>THE LORD OF THE RINGS: THE TWO TOWERS</i>	The Lord Of The Rings: The Two Towers	71
11	SHANIA TWAIN ¹⁶ <i>MAJOR DOG (RM)</i>	Up!	8
12	JOHN MAYER ¹⁷ <i>MAJOR DOG (RM)</i>	Room For Squares	1
13	KODI STANTON ¹⁸ <i>MAJOR DOG (RM)</i>	It Had To Be You	21
14	BEYONCÉ ¹⁹ <i>MAJOR DOG (RM)</i>	Their Greatest Hits - The Square	1
15	ERASURE ²⁰ <i>MAJOR DOG (RM)</i>	Other People's Songs	13
16	JOSH GROBAN ²¹ <i>MAJOR DOG (RM)</i>	Jack Groban	25
17	AVRIL LAVIGNE ²² <i>MAJOR DOG (RM)</i>	Let Go	8
18	CELLDWELLER ²³ <i>MAJOR DOG (RM)</i>	Cell Dweller	1
19	ALABAMA ²⁴ <i>MAJOR DOG (RM)</i>	In The World: The Love Songs	3
20	VARIOUS ARTISTS ²⁵ <i>MAJOR DOG (RM)</i>	The Fall Years	1
21	VARIOUS ARTISTS ²⁶ <i>MAJOR DOG (RM)</i>	Shine Together: A Collection Of Your Love Songs	76
22	BETON JOHN ²⁷ <i>MAJOR DOG (RM)</i>	Greatest Hits 1979-2000	1
23	SANTANA ²⁸ <i>MAJOR DOG (RM)</i>	Shaman	2
24	SOUNDTRACK ²⁹ <i>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</i>	The Lord Of The Rings: The Fellowship Of The Ring	15
25	MANNHEIM STEAMROLLER ³⁰ <i>MAJOR DOG (RM)</i>	Romantic Melodies	14
26	SOUNDTRACK ³¹ <i>MAJOR DOG (RM)</i>	Unleash the Music	1

		SoundScan		IMPORT & MANUFACTURING LABEL	
LAST WEEK		TITLE		WEEKS AT NO. 1	
1	1	CHICAGO	(17) NUMBER 1 (3)	3 Weeks At No. 1	EPIC
2	2	8 MILE A'			BRADY BROTHERS/INTERSCOPE
3	3	THE LORD OF THE RINGS: THE TWO TOWERS			HYMNS/SONY/AT&T/SONY PICTURES HOME ENTERTAINMENT
4	4	A WALK TO REMEMBER			EPIC
5	5	LIZZIE MCGRUIRE			SONY MUSIC/INTERSCOPE
6	6	O BROTHER, WHERE ART THOU? A'			LOST/SONY/AT&T/SONY PICTURES HOME ENTERTAINMENT
7	5	DISNEY'S LILO & STITCH			WALT DISNEY PICTURES
8	2	XXX			UNIVERSAL/SONY
9	12	DELIVER US FROM EVA			HYMNS/SONY
10	9	COYOTE UGLY: MORE MUSIC FROM COYOTE UGLY			EPIC
11	10	PAID IN FULL			REC & RELEASE/AT&T/SONY PICTURES HOME ENTERTAINMENT
12	11	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING			HYMNS/SONY PICTURES HOME ENTERTAINMENT
13	12	SPRIT: STALLION OF THE CIMARRON			AT&T/SONY PICTURES HOME ENTERTAINMENT
14	13	COYOTE UGLY A'			EPIC
15	14	SWEET HOME ALABAMA			HYMNS/SONY
16	14	DRUMLINE			SONY MUSIC/INTERSCOPE
17	16	MOULIN ROUGE A'			INTERSCOPE
18	17	BROWN SHUG			SONY MUSIC/INTERSCOPE
19	20	SREK A			DEARBORN/SONY PICTURES HOME ENTERTAINMENT
20	19	LIKE MIKE			SONY PICTURES HOME ENTERTAINMENT
21	21	AMERICAN IDOL: GREATEST MOMENTS			SONY PICTURES HOME ENTERTAINMENT
22	20	WORLD WRESTLING ENTERTAINMENT PRESENTS WYKE ATHLETIC (JIM JOHNSON)			SONY PICTURES HOME ENTERTAINMENT
23	15	THE WILD THORNBERYS MOVIE			SONY PICTURES HOME ENTERTAINMENT
24	23	BLUE CRUSH			SONY PICTURES HOME ENTERTAINMENT
25	25	SPIDER-MAN A'			SONY PICTURES HOME ENTERTAINMENT

chart, catalog has an A on the Internet and SoundScan charts. * Moves with the greatest sales gain this week. ** According to industry data, Of the top ten albums of 1999, only SoundScan. Numbered following: Platinum or Diamond symbol indicates album's multi-platinum level. For total sales, and for net shipment of 10 million units (Plat.). Certification of 200,000 units (Plat.). * Indicates of 400,000 units (Multi-Plat.). ** Multi-platinum indicates net

Key Impact Areas/Status reflects physical impact achieved through Internet-based research, based on data collected by the National Oceanic and Atmospheric Administration (NOAA) and the U.S. Environmental Protection Agency (EPA). * NOAA certification for net sequestration of 500,000 tons/year (500kA), ** NOAA certification for net sequestration of 1 million tons/year (1MtonA), *** NOAA certification for net sequestration of 10 million tons/year (10MtonA). Awarded by Wetland Mitigation Program and Endangered Species Act (ESA) Multi-Pact Program. For board lists, and detailed awards with a running time of 100 minutes or more, the NOAA multiplies elements by the number of discs and/or tapes. NOAA lists available. *** Certification for net sequestration of 100,000 tons/year (100kA), ** Certification of 200,000 tons/year (200kA), * Certification of 400,000 tons/year (400kA) Multi-Pact. * Asterisk indicates vinyl available. ** Indicates part or present Hostessette (2003, VNU Business Media, Inc.) and National Oceanic and Atmospheric Administration (NOAA) rights reserved.

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FEBRUARY 15, 2003		Billboard®		HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/IMP/PRODUCTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMP/IMP/PRODUCTION LABEL)
1	6	All I Have	BRITNEY SPEARS (JIVE)	24	18	Less Of My Love (An Ode To My Hip)	THE NOTORIOUS B.I.G. (A&M)
2	4	Memorize	THE NOTORIOUS B.I.G. (A&M)	27	26	Young Mountain	THE NOTORIOUS B.I.G. (A&M)
3	2	Bump, Bump	THE NOTORIOUS B.I.G. (A&M)	28	19	10 Somethin'	THE NOTORIOUS B.I.G. (A&M)
4	11	In Da Club	THE NOTORIOUS B.I.G. (A&M)	29	33	I Just Wanna Be Mad	THE NOTORIOUS B.I.G. (A&M)
5	3	Breakin' It Down	THE NOTORIOUS B.I.G. (A&M)	30	26	Understand All	THE NOTORIOUS B.I.G. (A&M)
6	5	I'm With You	THE NOTORIOUS B.I.G. (A&M)	31	29	The Baby	THE NOTORIOUS B.I.G. (A&M)
7	9	Cry Me A River	THE NOTORIOUS B.I.G. (A&M)	32	37	Tell Me (What's Goin' On)	THE NOTORIOUS B.I.G. (A&M)
8	7	Miss You	THE NOTORIOUS B.I.G. (A&M)	33	31	I Should Be	THE NOTORIOUS B.I.G. (A&M)
9	23	Landslide	THE NOTORIOUS B.I.G. (A&M)	34	27	Family Portrait	THE NOTORIOUS B.I.G. (A&M)
10	6	93 Bonnie & Clyde	THE NOTORIOUS B.I.G. (A&M)	35	41	Shit On Being Lonely	THE NOTORIOUS B.I.G. (A&M)
11	13	Gossip Folks	THE NOTORIOUS B.I.G. (A&M)	36	46	All The Things She Said	THE NOTORIOUS B.I.G. (A&M)
12	15	Air Force Ones	THE NOTORIOUS B.I.G. (A&M)	37	40	You Can't Hide Beautiful	THE NOTORIOUS B.I.G. (A&M)
13	12	Don't Mess With My Man	THE NOTORIOUS B.I.G. (A&M)	38	34	Full On Me	THE NOTORIOUS B.I.G. (A&M)
14	14	Ignition	THE NOTORIOUS B.I.G. (A&M)	39	43	Man T. Man	THE NOTORIOUS B.I.G. (A&M)
15	18	Wastinate	THE NOTORIOUS B.I.G. (A&M)	40	37	Jenny From The Block	THE NOTORIOUS B.I.G. (A&M)
16	17	Picture	THE NOTORIOUS B.I.G. (A&M)	41	38	Feeling	THE NOTORIOUS B.I.G. (A&M)
17	23	When I'm Gone	THE NOTORIOUS B.I.G. (A&M)	42	49	Cry	THE NOTORIOUS B.I.G. (A&M)
18	35	Sepemine	THE NOTORIOUS B.I.G. (A&M)	43	47	Don't Know Why	THE NOTORIOUS B.I.G. (A&M)
19	21	Likability Of The Rich And Famous	THE NOTORIOUS B.I.G. (A&M)	44	42	She'll Leave You With A Smile	THE NOTORIOUS B.I.G. (A&M)
20	22	Your Body Is A Wonderful Thing	THE NOTORIOUS B.I.G. (A&M)	45	40	Paradise	THE NOTORIOUS B.I.G. (A&M)
21	19	She Hate Me	THE NOTORIOUS B.I.G. (A&M)	46	32	Travelin' Soldier	THE NOTORIOUS B.I.G. (A&M)
22	16	How You Gonna Act Like That	THE NOTORIOUS B.I.G. (A&M)	47	43	Do That	THE NOTORIOUS B.I.G. (A&M)
23	15	Love Yourself	THE NOTORIOUS B.I.G. (A&M)	48	45	Seduction	THE NOTORIOUS B.I.G. (A&M)
24	18	Work It	THE NOTORIOUS B.I.G. (A&M)	49	51	Always	THE NOTORIOUS B.I.G. (A&M)
25	54	Blewie! My Love (With Her Love)	THE NOTORIOUS B.I.G. (A&M)	50	54	Excuse Me Miss	THE NOTORIOUS B.I.G. (A&M)
26	53	Excuse Me Miss	THE NOTORIOUS B.I.G. (A&M)	51	57	Drabenterville	THE NOTORIOUS B.I.G. (A&M)
27	56	Sensational	THE NOTORIOUS B.I.G. (A&M)	52	58	Angel	THE NOTORIOUS B.I.G. (A&M)
28	59	Made You Look	THE NOTORIOUS B.I.G. (A&M)	53	56	What's Your Body?	THE NOTORIOUS B.I.G. (A&M)
29	57	No One Knows	THE NOTORIOUS B.I.G. (A&M)	54	55	Make It Cuz	THE NOTORIOUS B.I.G. (A&M)
30	58	The Jump Off	THE NOTORIOUS B.I.G. (A&M)	55	57	Something	THE NOTORIOUS B.I.G. (A&M)
31	59	Angel	THE NOTORIOUS B.I.G. (A&M)	56	54	The Red	THE NOTORIOUS B.I.G. (A&M)
32	55	Clutch	THE NOTORIOUS B.I.G. (A&M)	57	52	That's Be Alright	THE NOTORIOUS B.I.G. (A&M)
33	56	I Wish You'd Stay	THE NOTORIOUS B.I.G. (A&M)	58	58	All My Life	THE NOTORIOUS B.I.G. (A&M)
34	53	Make It Cuz	THE NOTORIOUS B.I.G. (A&M)	59	68	Don't Stop	THE NOTORIOUS B.I.G. (A&M)
35	57	Something	THE NOTORIOUS B.I.G. (A&M)	60	61	I Drop A Nice Shot	THE NOTORIOUS B.I.G. (A&M)
36	54	The Red	THE NOTORIOUS B.I.G. (A&M)	61	60	Dianna	THE NOTORIOUS B.I.G. (A&M)
37	52	That's Be Alright	THE NOTORIOUS B.I.G. (A&M)	62	65	Come Closer To Me	THE NOTORIOUS B.I.G. (A&M)
38	58	All My Life	THE NOTORIOUS B.I.G. (A&M)	63	71	I'd Do Anything	THE NOTORIOUS B.I.G. (A&M)
39	68	Don't Stop	THE NOTORIOUS B.I.G. (A&M)	64	70	What Happened To That Boy	THE NOTORIOUS B.I.G. (A&M)
40	61	I Drop A Nice Shot	THE NOTORIOUS B.I.G. (A&M)	65	75	A.D.I.A.S.	THE NOTORIOUS B.I.G. (A&M)

* Records with the greatest impressions increase c. 200%. VNU Business Media Inc. and Nielsen SoundScan Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems. Radio Track service: 935 stations in top 40. Pop: 1688. Hip-Hop: Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by area impressions, compiled by cross-referencing top 40 airplay with Arbitron listener data. This data is used to compile the Hot 100.

FEBRUARY 15 2003		Billboard®		HOT 100 SINGLES SALES™	
LAST WEEK	TITLE	LAST WEEK	TITLE	LAST WEEK	TITLE
1	2	1	2	1	2
1	Picture (feat. Nelly) (Promotion Label)	26	Make It Clap BURNING BREAD (PROMOTION LABEL)	53	Wednesday JAY-Z (JAY-Z)
2	Ignition RAY J (RAY J)	27	Just Like You THE LOVELY TRICKS (PROMOTION LABEL)	52	Rock The Party THE LOVELY TRICKS (PROMOTION LABEL)
3	Dirty THE LOVELY TRICKS (PROMOTION LABEL)	38	Under You THE LOVELY TRICKS (PROMOTION LABEL)	63	Thug Lady THE LOVELY TRICKS (PROMOTION LABEL)
4	All The Things She Said EVERETT ROSE (EVERETT ROSE)	29	Love Yourself THE LOVELY TRICKS (PROMOTION LABEL)	54	Throw Up THE LOVELY TRICKS (PROMOTION LABEL)
5	Die Another Day PENELOPE MILTON (PENELOPE MILTON)	30	Carry On THE LOVELY TRICKS (PROMOTION LABEL)	55	In Your Life THE LOVELY TRICKS (PROMOTION LABEL)
6	This Is Party MADONNA (MADONNA)	31	Freddie York (feat. Lil' Kim) THE LOVELY TRICKS (PROMOTION LABEL)	56	Breathin' THE LOVELY TRICKS (PROMOTION LABEL)
7	Everybody THE LOVELY TRICKS (PROMOTION LABEL)	32	Mesmerize Kanye West (Kanye West)	57	Play It It THE LOVELY TRICKS (PROMOTION LABEL)
8	Greatest Love THE LOVELY TRICKS (PROMOTION LABEL)	33	Yeah Yeah I Know It THE LOVELY TRICKS (PROMOTION LABEL)	58	Anytime (Men Are From Mars) THE LOVELY TRICKS (PROMOTION LABEL)
9	A Moment Like This THE LOVELY TRICKS (PROMOTION LABEL)	34	Bump, Bump, Bump THE LOVELY TRICKS (PROMOTION LABEL)	59	Trey The Phonic (From The Flame) THE LOVELY TRICKS (PROMOTION LABEL)
10	Solitary Bird THE LOVELY TRICKS (PROMOTION LABEL)	35	Beautiful Goodbye THE LOVELY TRICKS (PROMOTION LABEL)	60	Get Busy THE LOVELY TRICKS (PROMOTION LABEL)
12	Up In Da Club (feat. The Loche) THE LOVELY TRICKS (PROMOTION LABEL)	36	Work It THE LOVELY TRICKS (PROMOTION LABEL)	61	Lighter, Camera, Action! THE LOVELY TRICKS (PROMOTION LABEL)
13	Jail Is My Rock THE LOVELY TRICKS (PROMOTION LABEL)	37	Art Is Hard THE LOVELY TRICKS (PROMOTION LABEL)	62	Hard THE LOVELY TRICKS (PROMOTION LABEL)
15	When I Get You Alone THE LOVELY TRICKS (PROMOTION LABEL)	38	With All My Heart THE LOVELY TRICKS (PROMOTION LABEL)	64	I Am Mine THE LOVELY TRICKS (PROMOTION LABEL)
16	Don't Mess With My Man THE LOVELY TRICKS (PROMOTION LABEL)	39	Do That... THE LOVELY TRICKS (PROMOTION LABEL)	65	B Right THE LOVELY TRICKS (PROMOTION LABEL)
17	Shee THE LOVELY TRICKS (PROMOTION LABEL)	40	Don't Stop Dancin' THE LOVELY TRICKS (PROMOTION LABEL)	66	Full Moon THE LOVELY TRICKS (PROMOTION LABEL)
18	How To Be A Hero THE LOVELY TRICKS (PROMOTION LABEL)	41	The Star Spangled Banner THE LOVELY TRICKS (PROMOTION LABEL)	67	Go Bustin' & Clyde THE LOVELY TRICKS (PROMOTION LABEL)
19	Do In Da Club THE LOVELY TRICKS (PROMOTION LABEL)	42	Dilemma/No Force Does THE LOVELY TRICKS (PROMOTION LABEL)	68	God Bless The USA THE LOVELY TRICKS (PROMOTION LABEL)
20	Dance With Me THE LOVELY TRICKS (PROMOTION LABEL)	43	I'm Gonna Be Alright THE LOVELY TRICKS (PROMOTION LABEL)	69	The Boys Of Summer THE LOVELY TRICKS (PROMOTION LABEL)
21	Such Great Heights THE LOVELY TRICKS (PROMOTION LABEL)	44	Go To Be THE LOVELY TRICKS (PROMOTION LABEL)	70	All I Need THE LOVELY TRICKS (PROMOTION LABEL)
22	Gimme The Light THE LOVELY TRICKS (PROMOTION LABEL)	45	What We Do THE LOVELY TRICKS (PROMOTION LABEL)	71	Summer In The Last Time THE LOVELY TRICKS (PROMOTION LABEL)
23	Beautiful THE LOVELY TRICKS (PROMOTION LABEL)	46	Feelin' It THE LOVELY TRICKS (PROMOTION LABEL)	72	Summer In The Last Time THE LOVELY TRICKS (PROMOTION LABEL)
24	Virginity THE LOVELY TRICKS (PROMOTION LABEL)	47	Jump From The Bleach THE LOVELY TRICKS (PROMOTION LABEL)	73	Any Long Stay (Freedom Mix) THE LOVELY TRICKS (PROMOTION LABEL)
25	X-Gor Goe It To Ya THE LOVELY TRICKS (PROMOTION LABEL)	48	Don't Mess With The Radio THE LOVELY TRICKS (PROMOTION LABEL)	74	It's The Freeway THE LOVELY TRICKS (PROMOTION LABEL)

Records with the greatest sales gains. © 2003, NRI Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail stores, membership, and internet sales reports collected, compiled, and analyzed by Nielsen SoundScan. This data is used to compile the Hot 100.

FEBRUARY 15
2003

Billboard

HOT 100

Nielsen
Broadcast Data
Systems

The most popular singles and tracks, according to
Nielsen SoundScan, are data collected by
reporting data systems, sales data collected by
SoundScan and playlists from select non-
reporting radio stations.

Nielsen
SoundScan

Artist
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IMPRINT & NUMBER/PROMOTION LABEL

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#1 **NUMBER 1** **2 Weeks At Number 1**

ALL I HAVE **Justin Lopez Featuring LL Cool J**

MERISEIZE O **Jo Rale Featuring Ashanti**

BUMP, BUMP, BUMP **B2K & P. Diddy**

GREATEST GAINER/AIRPLAY **50 Cent**

IN DA CLUB **Christina Aguilera**

BEAUTIFUL **Avril Lavigne**

I'M WITH YOU **Justin Timberlake**

CRY ME A RIVER **Ashtley**

MISS YOU **Diana Chicks**

LANDSIDE **Jay-Z Featuring Beyonce Knowles**

'93 BONNIE & CLYDE **Missy "Missadelman" Elliott Featuring Loderia**

GOSSIP FOLKS **Nelly Featuring Krayzie, Ali & Murphy Lee**

AIR FORCE ONES **R. Kelly**

IGNITION **Nineo Featuring Brian & Brandon Casey**

DO NOT MESS WITH MY MAN **Kid Rock Featuring Sheryl Crow & Allison Moore**

PICTURE **Santitas Featuring Michelle Branch**

WANKSTA **3 Doors Down**

THE GAME OF LOVE **Enimem**

WHEN I'M GONE **Good Charlotte**

SUPERMAN **John Mayer**

LIFESTYLES OF THE RICH AND FAMOUS **Puddle Of Headz**

IF YOU'RE A WONDERLAND **Enimem**

SHE HATES ME **Missy "Missadelman" Elliott**

LOSE YOURSELF **Enimem**

WORK IT **Enimem**

HOW YOU GONNA ACT LIKE THAT **Enimem**

LOVE OF MY LIFE (AN ODE TO HIP HOP) **Enimem**

THUG MANIAC **Enimem**

19 SOMETHING **Enimem**

UNDERNEATH IT ALL **Enimem**

ALL THE THINGS SHE SAID **Enimem**

FAMILY PORTRAIT **Enimem**

I JUST WANNA BE MAD **Enimem**

THE BABY **Enimem**

TELL ME (WHAT'S GOIN' ON) **Enimem**

I SHOULD BE... **Enimem**

JENNY FROM THE BLOCK **Enimem**

SICK OF BEING LONELY **Enimem**

YOU CAN'T HIDE BEAUTIFUL **Enimem**

FALL INTO ME **Enimem**

MAN TO MAN **Enimem**

FABULOUS **Enimem**

DO NOT KNOW WHY **Enimem**

CRY **Enimem**

DO NOT CHANGE O **Enimem**

BLOWN ME UP (WITH HER LOVE) **Enimem**

PARADISE **Enimem**

SHE'LL LEAVE YOU WITH A SMILE **Enimem**

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DO THAT... **Enimem**

DO THAT... **Enimem**

TRAVELIN' SOLDIER **Enimem**

ALWAYS **Enimem**

BEAUTIFUL O **Enimem**

EXCUSE ME MISS O **Enimem**

ANGEL **Enimem**

BROKENHEARTSVILLE **Enimem**

NO ONE KNOWS **Enimem**

THESE DAYS **Enimem**

MADE YOU LOOK **Enimem**

SOMETHING O **Enimem**

THE JUMP OFF **Enimem**

WHO'S YOUR DADDY? **Enimem**

CLOCKS **Enimem**

I WISH YOU'D STAY **Enimem**

MAKE IT CLAP O **Enimem**

THE RED **Enimem**

FINE AGAIN **Enimem**

Praise And Worship Blessed With Global Growth

(Continued from page 1)

praise and worship genre has doubled in units sold. In 1997, the sales were about 2.2 million, and in 2002 there were over 4.5 million units.

Often referred to as "vertical music" because the songs are sung directly to God as praise, the worship-music movement is a global phenomenon with especially active communities in the U.K., Australia, and the U.S. During recent years, sales have been spurred by such factors as aggressive marketing, increased distribution avenues, and because a number of major contemporary Christian artists have recorded worship albums, providing star power to what was once predominantly a faceless, concept-driven genre.

"It is definitely one of our best-selling genres," says Bob Rush, senior music buyer for the 322-store, Grand Rapids, Mich.-based Family Christian Stores chain. "We've seen huge growth over the last three years." The genre is not only faring well in the Christian retail market, "We're seeing an upside. It is growing," says Jim Stella, Christian music buyer for the giant Trans World Entertainment chain. Stella says artist-driven worship projects by Michael W. Smith and Third Day are the genre's top sellers.

For many years, the majority of praise and worship albums were live recordings of church services with a worship leader directing the congregation. Integrity, Maranatha, and Vineyard have long been the leading labels in the genre, marketing song-driven rather than personality-focused titles.

But in recent years, top artists with worship records on leading contemporary Christian labels have included Deborah St. James, John Tesh, and trio Phillips, Craig & Dean, in addition to Third Day and Smith. In fact, of the top 10 praise and worship albums last year, six were by individual artists. Smith's platinum-selling *Worship album* (released Sept. 11, 2001) was the top-selling praise and worship album in 2002 and has sold 1.2 million units; the follow-up, *Worship Again* (released Oct. 22, 2002), was No. 3 for the year, with 393,000 units sold. (All sales figures are from Nielsen SoundScan.)

Like it, says U.K. worship leader Matt Redman of the Christian pop/rock acts that have cut worship albums. "In fact, I found Michael's *Worship* album one of the most inspiring things I listened to last year. But that's not surprising, in that he's been leading worship for years at his home church."

Songwriter/worship leader Lenny LeBlanc, (who had a '70s pop hit, "Falling," as part of the duo LeBlanc & Carr) sees increased participation as positive. "I believe artists like Michael W. Smith and Third Day are recording worship products not so they can sell more records but [because] I believe their hearts have been so touched by



REDMAN



TESH



LEBLANC

the Lord that they desire to see all people experience God's presence and know him in that same intimate way."

Georgia rock band Third Day helped redefine modern worship with its guitar-driven *Offerings* album, which has sold 716,000 units to date. Essential Records will issue Third Day's *Offerings II—All I Have to Give* March 4. "We want to challenge people," Third Day's Tai Anderson says. "Musically it's a little more intense than what they are used to hearing on Sunday morning, and I think it's going to attract a whole new audience."

For 20 years, Don Moen has seen the impact of praise and worship music in his dual role as a songwriter/creative director for Integrity Music. "The one thing that differentiates the praise and worship genre is it does encourage participation from the listener," he says. "Not that you can't sing along with the contemporary Christian song, but many times in praise and worship, the message is more interactive between man and God."

Former Gospel Music Assn. president Frank Brecken argues, "Praise and worship is the most honest expression of Christian music." he says. "It's out-front, confessional, and expressive Christian music, and if you're not an adopter of the faith, not a member of the home team, you can't fake this."

FROM Pews TO CD PLAYERS

Long before the influx in artist-driven worship records, marketing directors at praise and worship labels devised methods for moving product that did not rely on radio or other traditional means of promotion. "In an artist release, they have to focus on the face and the tour and the name and the artist. With us, we focus on the song," says Randy Alward, GM/COO of San Clemente, Calif.-based Maranatha Music. The 31-year-old company recently opened a Nashville office and hired veteran Christian publishing executive Steve Rice and producer Phil Silas

to helm the new operation.

"Maranatha is a publisher, a song-focused company first and foremost, because we are about the songs," Alward says. "It makes concept records much more acceptable when people hear the song and learn the song. There's over 180 million Christians who go to church on any given Sunday morning that are singing."

For Maranatha, which is distributed to the Christian retail market through Provident Music Distribution and to the general market through WEA, making church leaders familiar with Maranatha product is key. "We have thousands of

'Praise and worship is the most honest expression of Christian music. If you're not an adopter of the faith, not a member of the home team, you can't fake this.'

—FRANK BRECKEN, FORMER GOSPEL MUSIC ASSN. PRESIDENT

churches on our database that we send not only prereleased copies to, but we also send free copies of our music to churches and primarily to worship leaders," Alward says. The label also offers its repertoire for sale via its Web site.

The Internet has proved to be a valuable tool for praise and worship music, because church leaders and the average consumer can avoid themselves of the music. EMI Christian Music Group has been successful with its worshiptogether.com site, which offers a library of downloadable sheet music, interviews with worship leaders, bible studies, worship service planning tools, links to Scripture reference material, and other resources. The site has more than 130,000 registered users.

As vital as the Internet has become, brick-and-mortar retail continues to move praise and worship product. Integrity is preparing to launch a promotional tour with the Hastings chain. Maranatha is doing an exclusive 10-CD series with Wal-Mart titled Sanctuary, which will launch in May. "Wal-Mart and Target are making assertive efforts to turn a significant portion of their shelf space to Christian music," Alward says, "and because of the growth of praise and worship, they've really been receptive to new product."

Valerie Davis, director of Christian Bookellers' Assn. marketing for the 25-year-old Vineyard Music label, admits there are challenges to moving concept-driven product in a personality-focused world. She says Vineyard founder John Wimber's vision "was not to elevate the worship leader but to elevate the Lord, but on the other hand people want to connect with people." She says that in the past year or so, "I've gotten permission to get a little bit looser with promoting worship leaders like Brian Doerksen, because you really want to know when you are buying a worship album what flavor you are getting."

McGuffey says direct mail traditionally has been a strong avenue for marketing praise and worship music. "Early on, we perfected the art of marketing and packaging our product through direct mail." But she says with the general decline in the direct-mail business, Integrity needed to try other media.

In addition to Songs4Worship (which has spawned several production-line extensions, including the Songs4Worship—Devotions, Songs4Worship—Gospel, and Songs4Worship—Kids series), Integrity has seen success via TV marketing with the iWorship brand, which debuted last fall. "Each CD is a double-CD with approximately 33 songs, and each double-CD represents five individual DVDs which are released with seven songs each from that product," McGuffey explains. "So we have two in release right now and three more coming out in the next six months, DVD-wise. We have a songbook and individual accompanying tracks to the songs, as well."

McGuffey says iWorship is a "retail brand. We use TV as a driver for retail. It's sort of the same model that they use for [the] Now! That's What I Call Music [series]. We initially ran about 10 weeks of 60-second and 120-second spots on national cable outlets from Fox to Court TV to MSNBC to Pax to ABC Family."

Integrity is distributed to the general market through Epic and to the Christian retail market via Word. "We

felt like the brand got out in front of consumers it would do well, and we were right," Epic Records Group VP/GM Steve Barnett says of iWorship. "We really believe in this genre. We see tremendous growth potential, and we're committed to it."

Touring has also helped strengthen worship music in the marketplace. A multi-artist cast took the Songs4Worship brand on tour in 2001. Last year, one of the most successful Christian outings was the pairing of Michael W. Smith and Third Day for the Come Together and Worship tour, which was sponsored by Chevrolet. That tour will continue with West Coast dates this fall. "We're also doing an integral part of Christian conference events such as Women of Faith and the Christian men's group Promise Keepers, for which Maranatha has been providing the music for 10 years."

In addition to those types of tours, worship music has also been an integral part of Christian conference events such as Women of Faith and the Christian men's group Promise Keepers, for which Maranatha has been providing the music for 10 years.

GLOBAL WARMING

The growth in the praise and worship genre is not limited to the U.S. One of the most visible faces in the movement is Australian worship leader Darlene Zschech, who wrote "Shout to the Lord," one of the most popular and frequently recorded worship songs. "There is a hunger for truth on the earth," Zschech says, "and as is historically a fact, a musical revolution often voices the desire of humanity."

Among the popular worship leaders in the U.K. are Matt Redman, Graham Kendrick, and the band Delirious, all of whom also have international followings. Redman says of his native U.K.: "It's one of the places this renewal in worship music started."

Redman also cites U.S. releases, "Louise Gliglio, Chris Tomlin, David Crowder, and Charlie Hall are writing some of the freshest and deepest material I have heard in a while. That stuff has started to fly all around the world, and we've been majorly impacted by it in our own country."

Moen says praise and worship songs quickly spread around the globe through use in churches and worship events. "When I arrived in the Philippines for the first time, we had all the press and cameras," he recalls. "I was a huge deal, and I remember thinking, 'Why are these people here?' I had never toured there—but guess what? The songs had toured there."

The labels obviously realize the international potential. Integrity has offices in Singapore, London, and Australia. Vineyard has offices in Brazil, New Zealand, South Africa, Holland, Germany, the U.K., Scandinavia, and India. "It's really neat," Davis says, "because they are all doing recordings of what is coming out of their areas."

Not that there will be a shortage of U.S.-spawned records in 2003. In addition to Third Day's *Offerings II*, Phillips, Craig & Dean just released *Let Your Glory Fall Down*, and singer/songwriter Tullia Davis will release *House of Worship* Nov. 11. In October, And the next installation of the popular WOW Series, *WOW Worship Volume 9*, is due March 18 on Reunion, with seven new songs.



ALWARD



ZSCHECH

Rivals Debate Impact Of Clear Channel On Touring Biz

Continued from page 1

aters, CCE's deep-pocketed bidding practices that freeze out promoters with fewer financial resources, and, at a local level, one promoter says that CCE uses the clout of CWC's 1,200 radio stations to unfairly leverage artists to play for CCE promoters, venues, and Clear Channel radio shows.

"I don't believe [CCE] has been a positive influence on the industry at all. I can't think of one one promoter," says Jon Stoll, president of Florida-based independent promoter Fantasma Productions. "Anybody that owns a radio station in the concert business has an unfair advantage over those that don't. When they control the vehicle that exposes music and concerts, especially when they control formats in a particular marketplace, it's impossible to have a level playing field."

Among the dwindled independent-promoter ranks, it is not hard to find opinions similar to Stoll's. "What good do they bring to the concert business?" Washington, D.C.-based promoter Seth Hurwitz wonders. "They take shows that entrepreneurs would have done anyway, and in fact used to do. It's no longer about who does the better job—it's about who has the most leverage, and that's the opposite of what the free-enterprise system in America is supposed to be."

But others disagree. "They're bidding on product to tour the country, fill venues, and make money," says Peter Luukko, president of Comcast-Spectator Ventures and chairman of a facility that has only one venue in its impact. I don't see [CCE] as anti-competitive at all. The concert business was always inefficient and ripe for consolidation, just like other businesses in America. Promoters need artists to promote, and there are a lot of venues, cities and cities than available dates. Why do you need 30 cities making individual guarantees when one office can make it for the whole country?"

Conversely, independents like Hurwitz think the Department of Justice has dropped the ball when it comes to CCE. "You can't blame Clear Channel for going as far as they can go until somebody stops them," he says. "You can't blame artists, agents, and managers for taking the bait. You can't blame the promoters [that CCE has acquired] for selling out because of fear, the windfall, or both. It is the responsibility of our government to monitor anti-trust activity, and they have completely abandoned that ideal."

RADIO AND THE SHOWS

CCE's relationship with its radio conglomerate parent is of para-

mount concern to rival promoters. But CCE has always contended it competes fairly. "The relationship between Clear Channel Radio and CCE is synergistic, but not exclusive," Lucas tells *Billboard*. "CCE must work every day with both Clear Channel and non-affiliated radio stations to promote its concert tours. CCE's best promotional support available in each market, whether that be a Clear Channel radio station or a non-CCE radio station."

Some see radio shows as a big part of the problem. "What are radio shows?" Jerry Mickelson—co-president of Chicago-based indie Jam Productions—asks rhetorically. "The artist is playing the radio show to get airplay, which puts those of us who don't need radio stations at a complete disadvantage."

Ken Fernaglich, agent for such acts as Creed and Three Doors Down at the Agency Group, says radio shows are just part of the business.



LUUKKO

"There is some pressure [to play radio shows], but it's more about developing relationships with stations that play the ball out of a song and you want to give them some thing back," he says. "I used to think radio shows were a bad thing that killed bands, but I've softened on that. Now I think it's more about 'sundries' than a business decision. Very few bands that want to be successful can get around these shows."

Mickelson says the radio chain is not the only source of CCE's clout, citing practices previously unheard of in the concert-promotion business. "They offer free billboards to artists, free full-page newspaper ads, even for one-offs. I've been told that by agents when I tried to compete against that offer. When [CCE] manages the buildings, they offer zero rent, and they pay for certain expenses of the tour."

Some would argue that CCE is simply using the resources at its disposal to compete to its best advantage. "I think any good business operator who has other aspects of the business that makes them more attractive would offer value-added services," Fernaglich says. "They bring a full slate of opportunities to a band, and they make no bones about it. I don't know if it's anti-competitive or not, but from my perspective it's about bringing you things above and beyond just putting the band in front of people."

That said, Fernaglich tends to work with all promoters, CCE and indie alike, treating each band, show, and tour on a case-by-case basis. And, with Creed and Three Doors Down, Fernaglich books some of the hottest bands in the country. He says, "I work with everybody, and [CCE] respects me enough to say, 'We'll take whatever shows we can get.'"

Randy Phillips, CEO of CCE radio promoter AEG Live, is not sold on the power of CCE's radio connection and says AEG subsidiary Concerts West has had no problem promoting successful acts on its radio-dependent pop stars as Britney Spears. "In certain situations where we're in a competitive bidding situation with [CCE], they have tried to play the radio card, but to no avail," he says. "This is a pretty sophisticated industry, and people making the decisions are sophisticated. My feeling is, if you've got a hit, radio is going to play it. If it's a stiff, no radio station I know will play it to support a concert."

CCE's Lucas flatly states, "Clear Channel Radio would not withhold airplay for artists who tour with rival promoters. It makes no economic sense for a radio station to manipulate its playlist and risk losing listeners and advertisers."

HOW HIGH IS TOO HIGH?

In his testimony at a Jan. 30 Senate Commerce Committee hearing on Media Concentration and Ownership in *Billboard*, Feb. 8), Sen. Russ Feingold came down hard on ticket prices and CCE's role in the marketplace. Feingold described what he sees as a correlation between the passage of the 1996 Telecommunications Act, which opened the door for Clear Channel to amass its stable of radio stations, and the increase in ticket costs.

"Consider also how the rise in ticket prices coincided with the passage of the 1996 Telecom Act," he said. "More precisely, consider that ticket prices went through the roof. Without a single source, Feingold said. "From 1996 to 2001, concert ticket prices rose by more than 61%, while the Consumer Price Index increased by just 13%."

While no one could deny that ticket prices went up during the period Feingold specified, the trend actually began a couple of years earlier. The first quantum leap in ticket prices is largely considered to have occurred in 1994, when Barbra Streisand topped out at a then first-round-of-the-arena price. Eagles reunited for their Hell Freezes Over tour with an eyebrow-raising top ticket price of more than \$100. Later, when Michael Cohl took the Rolling Stones out on its first arena tour in 1999 with a \$350 price tag, his company had yet to be acquired by CCE. What's more, despite posturing among artists, a longstanding rule of thumb in the concert-promotion business is that an artist ultimately determines prices.

"Artists, in the end, are the ones that determine ticket prices," Lucas says. "By demanding larger per-

formance fees or guarantees, performing artists have caused ticket prices to consistently increase over the past 10 years."

"I don't see ticket prices as a Clear Channel issue," Luukko adds. "Ticket prices have been rising for years."

Whatever the case, many believe that ticket prices are hurting the business. "Grosses are up, ticket sales are down, and it's a problem," Jam's Mickelson says. "The concert business has been negatively impacted by promoter consolidation, and the consumer has been negatively impacted."

But as a promoter/venue operator reliant on ancillary income, CCE also has a vested interest in per-show attendance. "A promoter generally receives less than 15% of the door and relies mainly on income from concessions, parking, and other revenue streams," Lucas says. "Our goal is to bring more people into our ven-



PHILLIPS

ues, not higher ticket prices."

Others concede that CCE should not take all the blame for ticket prices. "High ticket prices in general are a collaborative effort we all have to take responsibility for," Fernaglich says. "But I do blame [CCE] for being greedy when it comes to Ticketmaster service charges. They're gouging with these \$7.38, 39 convenience charges, and that's money that goes straight into these companies' pockets."

Promoters have pointed fingers at each other for years regarding high guarantees. "Like anybody else that's done tours, maybe [CCE] paid too much at times," Luukko says. "But when promoters were independent, they paid too much, too."

MINE, ALL MINE

One of the persistent charges against CCE is its participation in the days of the Robert Sillerman-orchestrated promoter rollout that became the SFX Entertainment entity, which in turn was acquired by CWC for some \$4 billion—was that SFX (and later CCE) acquired promoters, concerts, and tours just to keep other promoters from doing business. Those charges persist. Mickelson asks, "Why else does a company that controls almost every major amphitheater need to buy a summer tour?"

"Since amphitheaters have revenue coming from numerous revenue streams, they've got to have invento-

ry to make it work," Fantasma's Stoll says. "So the guarantees go up."

Fernaglich does not have a problem with CCE's dominance in the shed world: "They bought those venues fair and square, and I don't see the need to break them up from the promoter's side."

Hurwitz says, "I don't blame Clear Channel for what they do. It's their strategy to eliminate competition and create as much cash flow as they can and hope the stockholders see that over the bottom line in the quarterly reports." While he understands the strategy, that does not mean he doesn't mind it. "I believe it's called 'predatory practices.'"

Still, some believe the perceived overpayment of touring artists is diminishing.

"Previously it may have been about volume, blocking other promoters out, but now it's about more recently [Clear Channel is] looking at tours and shows a lot more closely," Fernaglich says. "We're all facing a more difficult touring climate than before, and they're being a lot more pragmatic about their money."

That premise is backed by CCE's Lucas. "In our competitive environment it doesn't make sense for CCE to pay more for a tour or show just to keep other promoters from getting dates. The fact is that...bands frequently book with more than one promoter," says Lucas, citing tours by Billy Joel/Elton John, Paul McCartney, Bruce Springsteen, Creed, and the Who.

As he perhaps overlooked that the 3,100 live-music events that CCE promoted last year, the company claims 70% take place in small theaters and clubs, and CCE is also the largest producer of arena entertainment. In fact, many credit CCE for creating touring product that otherwise might not exist. To that claim, Stoll responds, "I'm quite convinced the artists would have toured anyway."

CCE is clearly facing touring competition, having lost some deals to the independent Pleasantwood Mac tour—to AEG. Additionally, AEG's Concerts West nailed down tours by the Eagles, Spear, and Barry Manilow last year, along with several dates on the coveted "Rock on the Border" tour, and is set to get a lot more," Phillips vows. "There is not a [CCE] monopoly now, but there might have been if [AEG owner] Phillip Anschutz had not been committed to building this company."

Will the concert business as competitive today as ever? "The concert-promotion business remains highly competitive," Lucas says. "In fact, the dynamic between artist/management/agent/venue/promoter is becoming more negotiation and entrepreneurialism. It is likely that the concert-promotion business will always be very competitive."

But Stoll concurs, "The only person I have unlimited assets are they. They have unlimited assets, and they show I do mean something to me."

Mickelson adds, "We're still out there fighting the good fight."

Studios Squeezed As Labels Tighten Budgets

Continued from page 1

engineers own a DAW and often use these home or personal-studio-based systems to do overdubs, editing, and even in some cases mixing. Though this has cut deeply into commercial studios' business, it is not a new phenomenon, only an accelerating trend.

Intensifying the woes of commercial studio owners, however, is the economic stress that currently characterizes the music industry. The alarming numbers at retail—U.S. album sales down 10.7% in 2002, according to Nielsen SoundScan, and early indications of a continued downward trend in 2003—are acutely felt at the front end of the production chain, many audio professionals report, as more recording projects are increasingly scarce. Those that exist, many add, are not only smaller than they used to be but are scrutinized to a degree heretofore unseen.

"There are fewer artists making records and fewer yet being signed," says Chris Stone, founder of the World Studio Group and the original Record Plant Studios in New York. "The mid-level artist is taking up much less of the record company budgets, and the lower-level artists are pretty much distributing themselves independent of the majors."

"My record-company friends are saying, 'We're just doing less,'" Stone adds. "We're watching our stable, and we're putting out records we're pret-

Tino Passante, studio manager at Avatar Studios in New York. "The typical budget has been slashed. We're doing the same amount of work, or more, to get sessions up and running, for less money. It's definitely affecting the studios."

engineer/producer Ray Martin agrees. "Recording budgets are lower in general, and there's fewer of them. And [labels] are stickler—they're really sitting on the budget. They're saying, 'This is the budget; you're not going over. If you do, it comes out of your producer fee.' They're really starting to instill that. The bean counters are stepping in."

The focus of the commercial recording industry has changed. Where before, weeks- or month-long projects were the norm, it has become an uncertain, week-to-week business. It is a trend that has extended to the busiest markets (*Billboard*, Dec. 26, 2002). "Everyone I've talked to, if they're being honest, will say that things are a lot more day-to-day and dicey now," says David Amen, president of Sound on Sound Recording in New York. "My friends in L.A. had not been used to that until last year. That's the new 'normal' in Los Angeles, and they just can't conceive how you do business when you don't know that you're going to be busy in the next week or the next day."

Jane Scobie, president of Royale Records in North Hollywood, says, "It's harder to keep business coming through the door. Budgets have really shrunk a lot."

Amen adds, "Film and TV people that we've dealt with are as budget-conscious as they ever were, but they're not as micro-managerial as a lot of record-company people. I mostly deal in the sound-only industry, and what we've seen is that if it's an independent—not a major label, or even forms of music other than mainstream pop—they're very budget-conscious. If it's a big label and it's R&B—urban music—they're less budget-conscious; but everybody still wants a deal."

AUSTERITY IS IN

Given a changing business model amid unchecked piracy, a dearth of blockbuster releases, and worldwide economic distress,

austerity is appropriate for the corresponding stress on the symbiosis between label and studio, the latter both serving and relying upon the former in a paradigm that has generally thrived for decades. "With budgets being more scrutinized than ever, we're under pressure to cut wherever we can," the director of A&R at a major label says. "Studio cost is always an easy one to look at and say, 'Can't we go to a cheaper place than that?'"

Compounding the problem, Stone says, "the costs outside of the studio cost of getting a record made have been inflated. The cost of promotion is up, because you've got to buy your way into distribution. The cost of



BENDITH

pretty much everything, including talent, has been inflated, whereas the actual studio cost has stayed flat or even gone down a little."

David Bendith, until recently senior VP of A&R at RCA, agrees. "Today's environment is really different. The studios are not going to be as busy, because there's not going to be as many acts signed. They're going to have to take a hit: the producers are going to have to take a hit on the front end and get, probably, more on the back end. And the artists are going to have to be more prepared to really compete. A starting budget for any new act was probably around \$250,000, and it's probably going to be more like \$150,000."

THE SILVER LINING

Interestingly, many industry professionals register a surprising degree of approval with regard to current conditions. Like the bursting of the dotcom bubble, they feel that a market correction applied to the music industry will produce positive change along with hardship.

"I think there's a great movement on the part of A&R people to not go into a project unless they feel that the artist is ready and all the songs are there," producer/engineer Joe Chiccarelli says. "The days of 'Let's go in and do some tracks and see how it goes'—I don't see that happening much."

Bendith says, "For the last 20 years, every time I made a record, I thought, 'Is there a way to do this cheaper?' With a new act, especially, being in debt that early in their career puts so

much pressure on them. The question became, 'Why is it that records cost so much money?' A lot of the reason I came up with was because [artists] are not prepared in the first place. So the key has always been pre-production for me: knowing what you're going to do before you get to the studio, as opposed to writing your songs in the studio, which a lot of people do."

While the studio—especially high-end facilities offering services akin to a four-star hotel—traditionally represented an artist's comfort zone, a place in which they can relax and let inspiration flow, it is a luxury fewer acts can afford today. Yet, Chiccarelli says, "there is an accompanying upside: 'I would much rather work in a situation where everybody feels the artist is ready to record and has the right material and that the team of people is the right one,'" he asserts. "It only makes for a better record and keeps all parties happy."

Another consequence of a contracting industry, coupled with small-scale changes at the executive level, may be a higher-quality product. "There's not enough development happening," Bendith says, "although I think you're going to see a movement toward that, because you're going to have all the people out of work, and what are they going to do? Going to the independent sector. The industry is falling in on itself, so you're going to see, I think, a lot more of people doing things for passionate reasons, getting behind an act and doing everything they can to push it and maybe not getting their paycheck at the beginning."

Drew Young, booking manager at Clinton Recording Studios in New York, agrees. "The indie market seems to be growing, whereas the major market is shrinking." That's a big part of the studios' predicament, because an independent project may be budgeted as low as \$25,000, he says. "Their sales projections seem to be growing very well, but for them, a hit record may be 40,000 units."

With the downward trend in budgets and the reliance on more indie clients, many commercial studios now have to rethink their own business models. Chiccarelli says, "Obviously, studios have to look at this differently."

SEEKING SOLUTIONS

Seeing the overall number of recording projects fall, existing budgets shrink, and more and more recordings rendered at private, DAW-based studios, commercial facilities owners increasingly meet the serious challenges they face by diversifying their services. Many studios, such as Avatar and Sound on Sound, have

built-in production rooms akin to a private studio. These suites, usually DAW-based, offer the advantages of high-end studio service and the infrastructure for the resident producer and built-in tracking and/or mix work for the facility. Sound on Sound has also established a producer/engineer management company, SOS Management.

Further, Sound on Sound recently opened

a fourth studio, a Pro Tools room tailored for preproduction and overdubs, in a move to retain the client who might previously have cut basic tracks in one of the facility's main rooms and then taken the project to their personal studio for subsequent work. Royaleone Studios' Scobie is considering the same move. "We want to expand two rooms we've got and make it a really cool Pro Tools overdub area," she reports. "A lot of people that have Pro Tools don't have a sound-proof overdub area and don't have the environment that we have here."

In lower Manhattan, Steve Rosenzweig, owner of Magic Shop,—long a one-room studio located less than two miles from the World Trade Center—has diversified in different directions, building a restoration room that has attracted a sizable amount of transfer and archiving work, including the Rolling Stones' Remastered series in 2002. As co-owner of New York club the Living Room, he is recording a second collection of live performances from the venue for his Stanton Street Records.

"I worked really hard on rethinking the whole studio," Rosenzweig says. "Having the adjacent of the restoration room is really helping a lot. I don't think you can be a one-room studio and a one-function studio. The music



YOUNG

business is obviously very confused and continues to contract, so you have to figure out ways to gain it back." "Obviously, studios have also begun to launch a label, A4I Records. "It will be licensing titles from overseas," Passante says, "and distributing them in the U.S., at first. We'll be signing acts down the road as well. If you can only book X amount of days per month and the budgets are going down, but the demand to have the equipment is still there, you have to tap into other channels of revenue."

In the studio business, the maxim that one is better off investing in real estate gains resonance with every illegal download and each new round of major-label layoffs. Every audio professional will attest to their being a business of passion over profit. But against the current backdrop, the meeting of art and commerce more closely resembles a collision.

"One thing is for sure," says Rose Mann Cherney, president of Record Plant Studios in Hollywood—a renowned facility that nonetheless has not been immune from the declining quantity of recording budgets—"the times are a-changing, and the successful business is going to be the business that changes with the times, like it or not."

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'HEAD' OF THE CLASS: It's not unprecedented for a record to chart without being signed to a label, but **Thunderpass & Barnes** is the first act to reach No. 1 on a *Billboard* chart with a record that is not released by any label. "Head," a track heard on the Jan. 30 episode of NBC-TV's *Will and Grace*, achieves pole position on Hot Dance Music/Club Play as a promo disc.

Barnes is an Austrian-born singer/songwriter based in Los Angeles. Thunderpass is a duo consisting of **Barry Harris** and **Chris Cox**. Harris was also one-half of another duo: **Kon Kan**, which had No. 15 hit in 1989 with "I Beg Your Pardon," a song that incorporated **Lynn Anderson's** "Rose Garden." Harris had copies of "Head" pressed and did his own mailing to club DJs, then he hired an independent promoter to work the track. This is the second No. 1 original production for Thunderpass on the Club Play chart. "Papa's Got a Brand New Pigskin" spent a week on top in February 2001. (See Beat Box, page 23.)

'19' GOING ON SIX: By remaining No. 1 on Hot Country Singles & Tracks for a sixth week with "19 Something," **Mark Wills** has the longest-running country chart-topper on the Mercury label in more than 40 years. "19" eclipses the five-week runs of "Jelly Breaky Heart" by **Billy Ray Cyrus** in 1992 and "Love Gets Me Every Time" by **Shania Twain** in 1997. To find a longer-running No. 1 on Mercury, you'd have to go back to 1961 and the 19-week reign of **Leroy Van Dyke's** "Walk On By." The immediate predecessor to "Walk On By" was **George Jones'** "Tender Years," which was also on Mercury. "Tender" was on top for seven weeks.

'LINE UP' Godek collects the highest-debuting song of its career on Mainstream Rock Tracks, where "Straight out of Line" (Republic/Universal) enters at No. 6. The group's previous best debut was the No. 20 opening of "Awake" the issue of Oct. 14, 2000. "Straight" is the highest new entry on this chart since the Sept. 15, 2001, issue, when "Get Me Through" by **Ozzy Osbourne** also started at No. 6.

'GENTLE MAN: Glen Campbell has his highest-charting album on the Billboard 200 and Top Country Albums since *Southern Nights* in 1977. *All the Best* (Capitol) enters The Billboard 200 at No. 89 and Top Country Albums at No. 12. *Southern Nights* peaked on the former at No. 22 and spent three weeks at No. 1 on the latter.

Al Green has virtually the same thing, debuting at No. 91 on The Billboard 200 with *The Love Song Collection* (Hi/The Right Stuff), his highest-charting set since *Full of Fire*, which hit No. 59 in 1976.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parlati

GRANDMA, I COULDN'T TELL IF YOU WERE SINGING "YOU ARE MY SUNSHINE" OR IF YOU WERE ACTUALLY BEING WORDED INTO THE MOLTEN SUN ITSELF..



SIMON COWELL: THE EARLY YEARS

Tom Baldrica's Tuba Tale



The tuba is not traditionally associated with country music, but for one prominent country-music executive, playing that unwieldy horn keeps him connected to the reasons he got into the music business in the first place.

The tuba stylings of Tom Baldrica—VP of national promotion for Nashville-based country label BNA Records—may send his dog scurrying behind a chair, but they're actually good enough to have taken Baldrica to performances around the U.S. and overseas. He's been playing since the eighth grade, and while he is not currently part of a band because of the heavy travel schedule of a promotion executive, Baldrica says he still plays as often as he can, just for fun.

He participates in Tuba Caravans, an event that has been staged annually for nearly 30 years and has expanded to more than 175 cities (including Nashville), for which Baldrica recently joined nearly 100 other tuba players for a performance of holiday music at a local mall.

Baldrica says the tuba is a misunderstood instrument and that few people realize "how warm the sound can be. When you hear 'Silent Night' performed with these big, full notes, the sound is just mind-boggling."

It's also a difficult instrument to master, although Baldrica says, "Most people would tell you it's simple for me because I'm full of hot air." Nevertheless, "tuba players always think they need to play loud and spine," he says, defining "spat" as the "obnoxious ompa" sounds most people associate with the instrument. "The hardest part is control. It's easy to play loud, but playing softly takes a lot of effort."

While admitting "it sounds dorky," Baldrica says tuba players are "a brotherhood" bonded by "a fundamental pride" in the instrument. And for anyone who thinks the tuba may be less than cool, Baldrica points out that playing it has enabled him to perform with the Olympic All American Marching Band in both the opening and closing ceremonies of the Summer Olympics in Los Angeles in 1984 and has taken him to performances at the Cherry Blossom Festival in Washington, D.C., and on four trips to Europe.

While being a tuba player doesn't help with his daily job of getting records played by country radio stations, Baldrica's hobby does have a few big benefits. "It helps my heart and it helps my soul, because I love that horn," he says. "Any time I can play helps me remember what I love about music. It feeds my spirit."

Asked to name three ways the tuba has influenced country music, Baldrica laughs and says, "It's hasn't nearly enough. That's the problem." That's not to say he hasn't made an effort to introduce a little tuba into the world of twin fiddles and steel guitar. He used to occasionally sit in with former BNA records duo the Warren Brothers and play tuba on their song "She Wants to Rock." He also once introduced country legend John Anderson onstage at Fan Fair in Nashville by performing the opening licks of Anderson's signature song, "Seminole Wind," on his tuba.

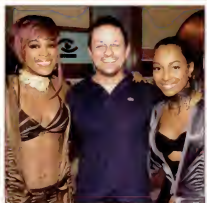
Baldrica jokes that he's "working on [the] ASIR [department]" about having more tuba in country music. "Let's break some new ground," he says. "The banjo is back. What about the tuba?"

PHYLIS STARK



Game Boy

Confessions of a *Dangerous Mind*, the **George Clooney**-directed film based on the life of game show aficionado **Chuck Barris**, uses a number of Barris' musical compositions for the recently released soundtrack on Domo Records, including the 1962 Fred Cannon hit, "Palisades Park," and themes to *The Dating Game*, *The Newlywed Game*, and *The Gong Show*. Celebrating the soundtrack's release are, from left, Domo Records president **Ellich Naito**, Domo senior VP of business/legal affairs **Howard Supper**, Barris, and Domo VP of ASR/operations **Dino Malito**.



Hands In The Air

TLC members **Tionne "T-Boz" Watkins**, left, and **Rozonda "Chilli" Thomas**, right, met with photographer/director **Matthew Rolston** to lens their latest video for the single "Hands Up" from the platinum 3D. The clip was shot in Los Angeles.



Chicago harmonica player and jazz master **James Cotton** was recently nominated for a best traditional blues album Grammy for *The 35th Anniversary Jam of the James Cotton Blues Band*, which includes such guests as **Koko Taylor**, **Bobby Rush**, **Ronnie Hawkins**, **Lucky Peterson**, **Maria Muldaur**, **Shemekia Copeland**, **G.E. Smith**, and **Jimmie Vaughan**. Cotton, left, is pictured with **Huey Lewis** at the *Tower Theater* in Fresno, Calif. Lewis has been joining Cotton onstage during his *Blues Harmonica Explosion* 2003 tour.

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